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## LITERATURE.

*A History of Classical Greek Literature.* In 2 vols. By the Rev. J. P. Mahaffy, M.A. (Longmans.)

## [First Notice.]

WE hailed the appearance of this book with satisfaction. It is time that something should be done to familiarise English students with the results of recent investigation into the literary remains of ancient Greece. The last five-and-twenty years have been singularly fruitful of critical discoveries; much light has been thrown upon certain periods, especially the earlier periods, of Greek literary history; yet, although the editions of separate authors have been plentiful enough, so far as we are aware there has appeared no English work corresponding in scope and purpose to the histories of Mure and Müller in the last generation. We gladly acknowledge the qualifications of Prof. Mahaffy for the task he has undertaken. His previous writings amply prove that he brings a strong, practical, independent judgment to bear upon the facts with which he has to deal; he possesses a wide literary culture; he understands the bearing of literature upon history and of history upon literature; and, as he hints to us, he reads German fluently. We are sometimes tempted to wish that he had studied the Greek authors a little more and the German critics a little less. But we should be glad if we had no more serious fault to find with his book than this. He tells us in the Preface—and we agree with him—that the work of writing a history of Greek literature “has become almost too great a task for any single man to accomplish adequately.” Anyhow, it cannot be accomplished without long and careful labour. We are bound to say, with deference, that in Prof. Mahaffy’s History we detect frequent traces of hasty composition. We leave out of sight for the moment the cases where his account of an author appears to us inadequate or unfair. And, no doubt, had he been able to revise his own proof-sheets, he would have corrected the false accents and references. Perhaps he would not have remarked three times in fifty pages that the speeches of Demosthenes “smelt of the lamp;” nor would he have left such *διτροπαφίαι* in his book as the passages relating to the indebtedness of Sophocles to Herodotus in vol. i., p. 280, and vol. ii., p. 19. In regard to this last point, it would seem that he rather overstates the case, for even if the genuineness of *Antigone*, 905–12, be admitted, as we think it should, there is no need to assume that the description of Egyptian manners in *O. C.* 337–41 is borrowed from Herod. ii. 55, although the

passages agree well enough, or that the famous elegy of human misery (*O. C.* 1211, *et seqq.*)—which, after all, is natural enough in poets of all ages—is due to the words of Artabanus (Herod. vii. 46—not vii. 26, as the reference is given by Prof. Mahaffy); and the remaining instances—viz., *O. T.* 981 and *Fragments*, 380 and 967—are confessedly doubtful; in fact, the statement of the second fragment as to the causes of the Nile’s inundation is ascribed by the Scholiast on Apollonius Rhodius iv. 269 to Aeschylus as well as Sophocles.

But to return to Prof. Mahaffy. We may find the same charitable excuse for the error of date in vol. ii., p. 272, where the composition of Xenophon’s *Ἀπολογία Σοκράτους* is ascribed to the year 493 B.C., or for the mistake in vol. ii., p. 26, where we read—

“It has been argued, from Herodotus missing the point of a joke on the old name of Lampsacus (Pityusa) made by Croesus, that he cannot have read Charon’s annals of the town, in which this older name is prominently mentioned. Charon’s annals of the Spartan kings seem, however, to be referred to in vi. 37;”

when vi. 37 is the very passage relating to Lampsacus which has led commentators to deny that Herodotus had any acquaintance with the work of Charon. We suppose the reference should be vi. 55; but even there it is highly probable that Charon’s annals are not meant (Rawlinson’s *Herodotus*, vol. i., ch. ii., p. 47). However, the matter becomes more serious when Prof. Mahaffy offers us judgments of his own which appear to be inconsistent with each other. This is a charge which we are bound to support by instances; and, accordingly, we quote the following passages in parallel columns. First, in regard to the successive stages of Greek literary development, he says:—

Vol. i., p. 85.

“It is a salient fact in Greek literature that each species of composition was thoroughly exhausted when the next in order sprang up. Thus, the long period which elapsed from the first outburst of epic poetry to the rise of iambic and lyric poetry, as well as the earlier epochs of these species, was filled with a series of epic writers who treated subjects similar to those of the *Iliad* and *Odyssey*.”

Vol. i., p. 155.

“There is a sort of general impression produced by the marked divisions of Greek literature in our handbooks that the newer kinds of poetry did not arise till the epic had decayed, and that this latter quickly disappeared before the splendour and variety of the new development. This is a great mistake. The most celebrated and popular of the cyclic poets were either contemporary with, or even subsequent to, the greatest iambic and elegiac poets, and the revival of epic poetry, about the time of the Persian wars, and again at Alexandria, proves how deep and universal a hold it maintained upon the Greek mind.”

Again, Herodotus and Thucydides are compared as follows:—

Vol. ii., p. 28.

“It has often been urged . . . that, even under his untoward

Vol. ii., p. 54.

“Sophocles and Euripides were not twenty years apart in age,

circumstances, Herodotus might have done better had he been endowed with the critical faculty of Thucydides, and had he not started with a theory of divine interference and an innate love of the marvellous and the quaint. This so-called childishness of Herodotus has been unduly magnified by the fact that we do not possess his forerunners, but only his most sceptical successor, wherewith to compare him. This is evidently unjust; for, while he appears credulous from this point of view, he was probably far in advance of the Greeks of his day, if we except the Periclean circle. He is constantly sceptical, and even disposed to censure others as too easy of belief.”

We content ourselves with simply referring to the diverse estimates, as they seem to us, of Sophocles and Euripides, in vol. i., pp. 317 and 385.

We will not quarrel with Prof. Mahaffy’s principle of writing Greek proper names, although we do not ourselves accept it as the best; but we fail to understand his method of carrying it out. Thus he tells us (Preface, p. vii.) that the names of well-known persons like Aeschylus and Lysurgus are not disguised by “classical purism,” and that even in the lesser names he has “not introduced a *k* except when the pronunciation was at stake.” “Strange names,” however, “like Kephalos have been kept in their original form.” Now, to take the first few instances which come to hand; if this is the rule, why do we find, e.g., Colophon, and yet Kratylus and Korax (though occasionally also Corax); Scylax, but, on the other hand, Skepsis and Skillus; Andocides and Pherecydes, but Alkidamas; Pсамaticus in the text and Pсамmetichus in the note; Hermias in the text and Hermias in the note; Thrasymachos, Phaedrus, and Theodorus in vol. ii., p. 96, and Thrasymachus, Phaedrus, Theodoros, Euenos, and three lines lower down Euenos, in vol. ii., p. 97? We ought not to omit Prof. Mahaffy’s eccentric rule of writing *rhythm* on phonetic principles, because *rhythm* is an ugly word, while he is not “bold enough” to write *retoric*, and appears to hesitate between *rhyme*, which is his professed spelling, and *ryme*, which occurs, e.g., in vol. ii., p. 79.

Prof. Mahaffy’s work is entitled “A History of Classical Greek Literature.” We could wish that he had more clearly defined what he means by *classical*. If we rightly understand his original plan, as indicated in the Preface (p. vi.), his book would properly include all the authors who are read in the course of an ordinary classical education. Yet immediately afterwards he tells us that “Aristotle himself can only be called a classical author with doubtful propriety,” and his treatment of Aristotle at the end

of vol. ii. is singularly meagre and incomplete. He there assigns, as the ground of this neglect, that Aristotle is not primarily a stylist, and that none but authors who are read for their style are strictly classical. It is only "as a critic, especially as a critic of classical literature," that Aristotle comes within the scope of his work. Now we cannot help thinking it is almost equally wrong to exclude Aristotle from a History of Classical Greek Literature, and to admit him as a mere literary critic. He is a writer of the first importance—probably the most influential of all Greek writers—and it is as such that he claims to be reckoned among Greek classics. If he is careless of style—not that we should admit Prof. Mahaffy's criticisms without limitation—that is, we hold, no adequate reason for excluding him or a great part of his works. Other writers, such as Hesiod and Thucydides, are, we imagine, not read principally for their style; yet they hold a prominent place in any literary history, and are carefully discussed by Prof. Mahaffy. Still, if we take Prof. Mahaffy at his word, and expect to find in his book some description of the authors who are generally read as classical, and of no others, we are frequently puzzled by his selection. Thus we do not see why the course of epic poetry should be followed down to Quintus Smyrnaeus, Tryphiodorus, and Nonnus, when Kallimachus, Bion, and Moschus are so summarily treated. Or why should Apollonius Rhodius be preferred to Polybius, or Babrius to Plutarch? The plea that Polybius and Plutarch may be as well read in translations as in the original will scarcely be accepted as a sufficient explanation.

J. E. C. WELLDON.

*The Black Forest: its People and Legends.*

By L. G. Seguin, Author of "Walks in Algiers."

*The Country of the Passion Play.* By L. G. Seguin. (Strahan & Co.)

THE "Legends" take up far too much space in Miss Seguin's chatty and useful book on the Schwarzwald. She is so acute an observer of the "people," and photographs so exactly the details which she sees on the road, in the inns, the homes, the village streets, and on mountain and stream, that we think it quite a pity that she should have wasted so many pages in the modernising and elaboration of local legends. Legends ought to be told in a book of this character, but the old monosyllabic *Sage* loses all its charm when it is translated into the English of the penny novel. The woodcuts which the publisher has introduced as illustrations of the scenery and people of the Black Forest have possibly done duty long ago in some German book. Nearly all of them are wretched caricatures. A native Schwarzwald, on being shown the picture which professes to represent the costume of "Black Forest peasants," observed, "Yes, the costume as it was about half-a-century ago." When the authoress cites "a quaint old German legend"—often, by-the-way, neither quaint nor old in the form in which she gives it—and places her professed translation within inverted commas, we wish that she would tell us where to find the original. All Miss Seguin's lengthy legends

are of the high aristocratic-romantic type; she records none of the short, dry, matter-of-fact folk-tales, dealing with the every-day life of the Schwarzwald, and instinct with humour, which may be heard in many a Schwarzwald commune. At Hornberg, for instance, she is so engrossed with Notburga, a baron's daughter, that she omits the famous story of the shooting-match, "Das Hornberger Schiessen," which has made the nobly situated village of the Gutachthal proverbial throughout the Black Forest, if not throughout Swabia. The commune of Hornberg once made mighty preparations for a Schützenfest, to which the whole world were invited. When marksmen had streamed into the town by thousands from Switzerland, the Pfalz, Elsass, Bavaria, Württemberg, and all Germany, it was suddenly discovered that the Hornbergers had made rich provision for everything except the most necessary thing of all. They had forgotten the gunpowder. Prof. E. Meier, of Tübingen, says that when a Württemberger hears of any undertaking which begins with great stir and ends in doing nothing, he exclaims, "It is like the Hornberg shooting-feast!" The burgomaster of another commune presented his fellow-citizens with a magnificently painted sun-dial. The parliament of the village commonweal solemnly voted funds to provide it with a roof, lest it should be spoiled by the rain. Miss Seguin's book is fascinating enough to inspire its readers with a longing to visit so delightful a country. It is not wholly without usefulness as a guide for the tourist; but it is much more useful as a provocative to start for the Black Forest, where the tourist should provide himself with Dr. G. von Seidlitz's pocketable little *Wegweiser durch den Schwarzwald*, which contains ten times more information than Miss Seguin's bulky volume, though it is by no means so agreeable in the reading. What definite impression can be left upon the reader's mind by the loose heaping-up of such adjectives as "charming," "magnificent," "exquisite," and "beautiful," which follow one another within the space of half-a-page when the writer is describing the truly wonderful railway route of the Schwarzwald-bahn between Hornberg and Triberg? The "Wallfahrtsberg" at Triberg should be Wallfahrtsberg, as anyone will recognise when he sees the wooden booths and the pilgrimage church. The hotel directions for Triberg are insufficient, and may prove costly to the tourist. The spelling throughout the volume is reckless.

Miss Seguin's later volume is a great improvement upon the former. The title and matter do not quite correspond, for Oberammergau and the Passion-play merely occupy two chapters in the middle of the book. Her sketches of the people and customs of the Bavarian highlands are admirable in their fidelity and sympathy, though a little superficial. She perceives the survival of primitive paganism in the every-day observances of the Bavarian *Bauer*; but she does not seem to perceive the far more important survival of the primitive local republic, the prehistoric organisation of neighbourhood, far older than the public State, in the Bavarian *Gemeinde*, in the unwritten marriage code of each village, or group of villages, in its *Haberfeldtreiben*

or lynch-law justice, and in the democratic independence of its "peasant proprietors." The English word "peasant" has associations which quite unfit it to stand as a synonym for the *Bauer* of the Schwarzwald or the Bavarian Oberland. The recent prohibition of the *Haberfeldtreiben* as illegal by the Bavarian Government is particularly interesting as a chapter in the history of the gradual absorption of the ancient commune or parish into the State, and its change into its modern form as a local organ of the State. Visitors to Oberammergau should read Miss Seguin's book beforehand, and they will not want to hurry away from the district. The choice of routes from Munich is more varied than she states. The tourist may make his point of departure from either of the four stations—Murnau, Ufing, Sulz, or Huglfing—though neither of these latter is named in Miss Seguin's Index—and go from either on foot or by carriage. For the foreigner, the way by Murnau and Kohlgrub, with its regular post-wagon and telegraph service, is perhaps the best, and offers the greatest attractions in its scenery. Kohlgrub is not in Miss Seguin's Index, but it has an inn and carriages, and on account of its nearness to Oberammergau is a convenient spot for a stay of some days. Miss Seguin has reduced the number and length of her legends in the later book, and the publisher has obtained some more respectable woodcuts. Her description of Oberammergau itself is rather thin, and offers a poor contrast to the vigorous and living picture of its houses, and particularly of its principal citizens, drawn by W. Wyl. The local painter, Zwinck, who was once colour-grinder to the famous Tyrolean fresco-painter, Martin Knoller, covered many of its houses with rococo frescoes, most of which have perished under whitewash or in conflagration, though the façade of Burgomaster Lang's house still retains some bold specimens of his art; and a crucifixion, with St. Sebastian and St. Roch, is on the modest house of Rendl, the Pilate. The villagers are proud of the work of the ancestor of Johann Zwinck, St. John of the Passion-play. Old Gregor Lechner, the Judas Iscariot, told Wyl with tears that he had seen one of the finest of Zwinck's frescoes—a Judith—obliterated in the glow of the flames.

T. HANCOCK.

"ENGLISH MEN OF LETTERS."

*Alexander Pope.* By Leslie Stephen. (Macmillan.)

THE sketch of Pope's life which Mr. Leslie Stephen has written is interesting throughout. It gives the pith of researches and opinions which only few persons would have leisure or inclination to follow and collate for themselves. One regrets in a drama or a novel when the hero and the villain happen to be one and the same; but in biography an author must be guided rather by facts than by fancy. This may seem a valid and sufficient excuse if Mr. Stephen's essay reads more like a successful speech for the prosecution in an action for libel than a sympathetic account of one whose memory is more or less precious in the annals of literature. The man is put vividly before us, and one side of his character revealed with unsparing



distinctness. The trustworthiness of the proofs on which the verdict is claimed may be taken for granted. Extenuating circumstances are not forgotten or omitted. All, perhaps, that it is possible to say in the culprit's favour has been said by the antagonist who demands his condemnation. Still we may suggest that a biographer who takes a brief against the man whose Life he is writing can hardly preserve judicial calmness. His very civilities only enhance the odium of those malpractices which he seems to be rather forced than willing to expose.

We may readily concede that each separate piece of trickery which Mr. Stephen unravels is worthy of the scathing censure it receives. And yet, when forty years of an energetic lifetime are made to glide before us as if they scarcely contained an incident worth recording except a handful of literary frauds, the suspicion cannot but arise that there may be some unintentional want of perspective in the panorama.

After some opening pages on Pope's sickly and precocious boyhood, and his at first unguided, and then misguided, youth, we come at p. 17 to "the daring falsification" of the correspondence with Wycherley. The next offence is only a mystification (p. 35) on the subject of *The Elegy to the Memory of an Unfortunate Lady*. Earlier than the publication of the last-named poem, the great Whig, Addison, had applied to Pope, who was no Whig, for a prologue to his *Cato*, disclaiming, as Pope afterwards maintained, any political intention in the play. But "Pope's assertion," we are told, "is worthless in any case where he could exalt his own character for consistency at another man's expense" (p. 48). Addison's relations to Pope are shown on the whole to have been kindly and sincere. It is therefore fair evidence against the prisoner at the bar to quote Addison's advice to Lady M. W. Montagu: "Leave Pope as soon as you can; he will certainly play you some devilish trick else" (p. 50). It might, perhaps, have been added that the lady in this case was very well able to take care of herself.

Some doubt is thrown on the very existence of a quarrel between Pope and Addison. The statements of the former about it "involve inconsistencies and demonstrably inaccurate statements" (p. 54), or, as a new edition may prefer to put it, involve inconsistencies and are demonstrably inaccurate. If the quarrel was unknown to Addison, we may well believe that the letter accepting his repentance could never have been sent him. "In fact," Mr. Stephen remarks, "it is impossible to doubt that the letter has been manipulated after Pope's fashion, if not actually fabricated" (p. 55).

When the translation of Homer was in hand, the author, according to his own account, used to take advantage of the "first heat," leaving his poetic energy untrammelled, we may suppose, by any over-nice attention to the letter; he would then correct by the original and other translations. Mr. Leslie Stephen here rather maliciously suggests that "the translations were probably consulted before the original" (p. 63). After the marvellous success of the *Iliad*, the alliance formed later on with Broome and

Fenton for translating the *Odyssey* "was embittered by some of Pope's usual trickery" (p. 78).

The fraud of puffing off and selling hack-work under an illustrious name has perhaps not been wholly unknown to the present age of immaculate virtue. Broome and Pope conspired for such an end, and Broome, it seems, partly disclosed the secret; whereupon Pope, in a letter, explains that, as the facts are so far known, it would now be *unjust or dishonourable* to continue the concealment. Upon which his present biographer judiciously remarks, "it would be impossible to accept more frankly the theory that lying is wrong when it is found out" (p. 79).

As the poet's history unwinds itself, we read that, "in all his multifarious schemes and occupations, he found it convenient to cover himself by elaborate mystifications, and was as anxious, it would seem, to deceive posterity as to impose upon contemporaries" (p. 83). "A hearty laugh would have sounded strangely from the touchy, moody, intriguing little man, who could 'hardly drink tea without a stratagem'" (p. 91). "With feelings so morbidly sensitive, and with such a lamentable incapacity for straightforward openness in any relation of life, he was naturally a dangerous companion" (p. 94). "The story of his friendships is unfortunately intertwined with the story of bitter quarrels and indefensible acts of treachery" (p. 95). On the subject of Teresa Blount's ill-conduct to her mother, "Pope's mania for suspicion deprives his suggestions of the slightest value" (p. 108). At p. 110 we are reminded again of "his strange trickiness and morbid irritability," so that "a man who could not make tea without a stratagem could hardly be a downright lover. We may imagine that he would at once make advances and retract them; that he would be intolerably touchy and suspicious." And yet, in spite of this reprehensible duplicity or diplomacy at the tea-table, enough, indeed, to make any woman of spirit feel a want of confidence in his sincerity, Mr. Leslie Stephen allows that he did form "a deep and lasting attachment to a woman who, more or less, returned his feeling."

Passing back from love affairs to literature, we find that "the whole publication of the *Dunciad* was surrounded with tricks" (p. 125). Some of the verses involved him in a misunderstanding with Aaron Hill, from which he might have escaped by pointing out that the lines were, on the whole, complimentary; "but, with his natural propensity for lying, he resorted to his old devices" (p. 128). How his correspondence came to be published is an intricate and interesting story that should be read at length under Mr. Stephen's guidance, even though, as he says, "it is painful to track the strange deceptions of a man of genius as a detective unravels the misdeeds of an accomplished swindler" (p. 137). It is very painful; yet one is thankful to know how many good persons are willing, from a high sense of duty, to undergo the pain, when history, or the police reports, or a good novel, or chance gossip impose the melancholy task upon them. Of the particular man of genius now under discussion or dissection, the detective

amiably remarks that "poor Pope was always a hand-to-mouth liar, and took the first pretext that offered, without caring for consistency or confirmation." When at length, by a series of the queerest manoeuvres, the correspondence had been laid before the world, though "Pope's intrigue was even at the time sufficiently exposed" (p. 146), it won him credit with simple people, and, according to one saying of Johnson's, filled the nation with praises of his virtue. "In any case, it stimulated his appetite for such praises, and led him to fresh intrigue, more successful and also more disgraceful" (p. 147). His conduct in this, the publication of his correspondence with Swift, "is altogether a picture to set fiction at defiance" (p. 154). The picture is well drawn by Mr. Stephen, and also well shaded. The lights are not so conspicuous. Perhaps there were none in the original. Indeed, the delineation still needed to have the shadows deepened by some after-touches, so that we read farther on such phrases as "disgraceful falsifications" (p. 155), "deliberate artifices" (p. 157), "astounding masses of hypocritical falsehoods" (p. 158); and, in the preface to an apology for him which closes chap. vi., "he was, if we must speak bluntly, a liar and a hypocrite." This reads as if the expressions previously applied had been really too soft and mealy-mouthed, and as if, just for once, the bluntness of truth had got the upper hand of the biographer's politeness and pity.

"It is a relief," the seventh chapter begins, "to turn from this miserable record of Pope's petty or malicious deceptions to the history of his legitimate career." Still in this last quarter of the volume we are reminded that Pope "would instinctively catch at a lie even when a moment's reflection would have shown that the plain truth would be more convenient" (p. 188); and, as to certain of his satires, we are informed that "his attempt to evade his responsibility was a mere equivocation—a device which he seems to have preferred to direct lying," almost as if that preference were itself a fault, and as though the *quasi*-straightforwardness of direct lying did not come within the scope of his remarkably crooked character.

The secret of all this extreme severity against a man who died a hundred and thirty-six years ago seems to be that the evidence of his deplorable manoeuvres has only recently been brought into full light (see p. 155). Hence it fills up a space in the view given of the poet's life far beyond its importance. Circumstances of excuse and palliation, it is true, are not unmentioned, but they are not mentioned in the sympathetic tone calculated to get the culprit excused or pardoned. The lines on his mother's death-bed are twice quoted, and praised as showing genuine warmth of heart, as being tender and exquisitely expressed, but on the other hand they are found to be too "carefully elaborated," and to have "a taint of dramatic affectation." They are followed, moreover, at the first citation, by a letter from Pope's mother to her son, a letter ill-worded and ill-spelt, the effect of which is rather to cancel by the bathos of the parent the pathos of the offspring.

The standard of social decorum in those

days was very different from our own. A freedom of manner and grossness of language were then permitted, if not admired, which would now make a man, and much more a woman, an outcast from all decent society. Practical joking of the coarsest kind was then in vogue, and practical joking blunts all nice or vivid perception of charity and truth. It is evident that Pope's stratagems, when suspected and more than half exposed in his own day, did not call forth the reprobation that would now be their due. He was then a sinner among sinners, not as he would now be a sinner among saints. It makes a wonderful difference.

There is little space left to discuss Mr. Stephen's just and useful criticisms upon Pope's writings. They are of necessity somewhat affected by his estimate of the poet as a man. Mr. Stephen is displeased that Pope should have recklessly abused Bentley, instead of recognising him as among the most effective combatants against dullness. Bentley was no doubt a giant in scholarship, but the same process that proves Pope a hypocrite might prove Bentley a dullard. Mr. Maclean, himself a Trinity man, remarks in his *Horace* (p. 3) that, "if Bentley had written his notes in English, the greater part of them would only have raised a smile." In discussing the *Essay on Man*, whether its optimism be good philosophy or not, some credit might have been given to one who could maintain such a view in spite of his own weakness and sufferings, in spite of "that long disease, his life." The want of connexion in that poem, considered as a philosophical treatise, should scarcely be set down to the fact that Pope wrote notes for it on the backs of envelopes, if, in fact, the whole plan is due to Bolingbroke and not to Pope.

This neat little volume is without an index, a fault even in so small a book. The mere making of it might have called attention to some unnecessary repetitions. For instance, we are three times told of Pope's early confession that he "followed Wycherley about like a dog." Objection is taken to Pope's opinion that "a Borgia and a Cataline" are as much a part of the divine order as a plague or an earthquake. But there is surely more to be said in defence of this opinion than in favour of introducing the first letter of the alphabet twice over in the spelling of Cataline. These are trifling blemishes, easy to remove in future editions of a work which one can only lay down with the wish to have a good deal more on the same subject by the same hand.

T. R. R. STEBBING.

#### NEW NOVELS.

*Marriage à la Mode: a Romance in the Life of a Yorkshire Squire.* By Incog. In 3 vols. (Remington & Co.)

*George Vanbrugh's Mistake.* By H. Baden Pritchard. In 3 vols. (Sampson Low & Co.)

*Very Genteel.* By the Author of "Mrs. Jer-ningham's Journal." (Griffith & Farran.)

*The Story of a Demoiselle.* By the Author of "A French Heiress." "Bluebell Series." (Marcus Ward & Co.)

By *Marriage à la Mode*, Incog. apparently

means no marriage at all, since her high-souled hero, after deserting her high-souled heroine, politely but most positively declines to offer more than pecuniary reparation. This title, however, was but an after-thought, as we learn from a jocosely deprecatory Preface in the form of letters from the author's friends—the too common device of a literary *débutante*. We are there asked to believe that the original MS.—a work composed amid domestic distractions, and which must surely have rivalled Richardson, at least in length—fell one day into the destructive hands of Baby, who managed to tear up two-thirds of the literary offspring which no doubt disputed his empire over the maternal bosom, as of old the cradled Hercules strangled the twin serpents of Juno. Mamma then consoled herself by huddling together the surviving sheets and publishing them under a new title. All this may explain, but can hardly justify, a weak and unwieldy plot staggering under the load of episode and digression. The marked feature of the book is a judicious compromise between ritualistic fervour and sensational romance. Some pet organist, all sentiment, refinement, and unsettled views, has, oddly enough, been chosen as the model for the Yorkshire squire. By his masterly rendering of a few airs from the *Messiah* in a twilight village church he ensnares the affections of an intensely rustic maiden, whose dubious parentage suggests, by-the-way, a previous romance in the life of another Yorkshire squire. Alan leads Lily Brooke a *Tennyson* and a *Shelley*, and ere long furnishes sea-side lodgings. All the affecting sentiments of the *Christian Year* combine to hallow this surprising *ménage*; the murmur of the Sabbath sea floats through rose-girt casements; Granny Brooke nods patriarchally over her Bible; Lily's rich contralto breaks forth in "I know that my Redeemer liveth," while Alan plies the grand piano in ecstasy, until the bells invite to the recurring pleasures of Church ordinances, and the lovers stroll through the usual sunset meadows to the usual ivy-clad village church, to pour forth hand-in-hand glad tears and melody in all the exaltation of "Jerusalem the Golden." We cannot pretend to condone this *fantasia* of Handelian vice, or to sympathise with the pious ravings of Lily when the villanous renegade deserts and refuses to return even to grace the christening. She naturally dies insane, while poetical justice ordains some light and genteel chastisement for the squire, leading up to his conversion at an ornate mission service, and his nuptials with a lovely and gifted Sister Associate of Hebrew extraction. But his secret visits to the hiding-place of his child—a phenomenon of the *Mignon* type—arouse Esther's mad jealousy. She follows, and while Alan is tending the consumptive Eva, his wife, unknown and in disguise, is deliriously expiring in the next room at the inn. These last harrowing scenes are so awkwardly handled that the reader is quite surprised to find that the wife recovers after all, and the child it was that died. Yet inexperienced, clumsy, and exuberant as this first attempt appears, it is by no means without merit. Its style is neat, and the tone aims at, if it does not reach, a high standard. Among the teeming charac-

ters, many are drawn with considerable shrewdness. The Low Church Curate may be a violent caricature, and the High Church Vicar may be all that the fancy of the most adoring vestal ever painted him; but tyrannical Aunt Crewe, Parkin the house-keeper, and the cheerful old maid, Cousin Bessie, are very like real people.

*George Vanbrugh's Mistake* is a mistake indeed, being little more than a shuffling of old cards—well-worn characters, commonplace scenes, and second-hand reflections. For instance, the author has already printed a *Tramp in the Tyrol*, so, finding that his hero requires a little change of air, he sends him a-tramping for a few chapters through the same regions. This George is a harmless imbecile, quite good and contented if left to play at horses with the little boys, but afflicted with a monomaniac nervousness in proposing to his cousins. Kate, after waiting some years for him to speak out, lost patience and wedded another. Transferring his affections to her sister Lucy, he pursues the same irritating policy. Though in the first chapters he is privileged to pull off her boots and carry her in his arms, the match was still unmade at the point in the third volume where we gave up the chase. We can only hope that the doctor, who is apparently busy in the last chapters, contrives to disembarass Lucy both of her weak-kneed cousin and of his elderly rival—a fulsome journeyman herbalist, who tramps the lanes collecting simples and disseminating moral sentiments. The villain of the piece tries to get up a murder as a diversion, but the pistol unluckily misses fire, and we are punished by a tedious sick-bed and some abortive detective business. Trivial conversations occupy the greater part of this book; those of George and his friends presenting a picture of the childishness and vulgarity of club-life which would be almost a libel on a drove of donkeys in a pound. The rural scenery is nevertheless prettily described after a Cockney style, and the little boys are no doubt very much like little boys, but in novels it is usual to support the juvenile heroes by a few grown-up people. Not content, however, with putting old heads on young shoulders, Mr. Pritchard persists in furnishing old shoulders with young heads, and not seldom with no heads at all.

By a natural reaction from three-volume folly and pretentiousness we turn, perhaps too readily, to admire whatever is short and sincere. *Very Genteel* is this, and something more. Its purpose is so solidly and clearly defined, its doctrine so wholesome and necessary for these times, and delivered with such pleasant and kindly energy, that we are apt to forget its shortcomings. The authoress is not a little homiletic, and "many a holy text around she strews" as she pursues the instructively moral tenor of her way. A sounder judgment would have toned down the perfections of the pattern couple, Mr. and Mrs. Donolly, as well as the coarseness and impudence of the Squire's daughter. Improbability is sometimes rather courted than avoided, especially in an absurdly operative scene by the river side, where the villain publishes his dark designs in improvised



song. Nor can we but think that the wife's descent upon the path of deceit and disobedience is more rapid and the catastrophe more severe than was required to point the desired moral. Yet this hardly mars the valuable and finished study of the ravages of gentility upon a shallow loving nature like that of the heroine. This spoilt little beauty, grounded in vulgarity at a genteel boarding-school, and finished by a low-bred and vastly bookseller, pines amid the hateful associations of the shop for the eight-roomed villa and one-horse gig of her dreams. Gross and vulgar as is her ideal, there is something pathetic in the profoundly unconscious meanness and treachery with which she presses on towards her miserable goal. The tardiness of her repentance and reform is admirably worked out.

With the last volume of the "Bluebell Series" we have not a fault to find. It is entirely charming. The story, which is finely conceived and dramatically told, brings out what the authoress describes—and we think very truly—as the characteristic of the best class of French women: "the touch of melancholy, of disenchantment, the sentiment of an unrealised dream, which shades the background of their gaiety and sweet kind-heartedness." This gracious, pathetic spirit, which would at times seem too subdued were it not always consistent with the intensest energy of female heroism, pervades the whole book, and is even reflected in the illustrations where we see Clotilde reading to her little sister under the cedar, or quietly awaiting her father's rebuke, with all the sweet unconsciousness and gentle dignity of those rare women who seem destined for the mothers of heroes. English readers having at last discovered that Paris is not France, and that French virtue is at least as worthy a study as French vice, are feeling—as is but natural—a new charm and interest in watching the play of familiar impulse and principle upon an organisation of society and of the family in many respects so different from their own. To them we cordially recommend this delightful little history. Nor will those who have seen something of the brightest side of French homes do amiss to refresh by its pages their recollections of some types which they have most admired and loved.

E. PURCELL.

#### CURRENT LITERATURE.

*An Eastern Afterglow.* By W. S. Wood. (Cambridge: Deighton, Bell and Co.) The author of *An Eastern Afterglow* is one of those diligent travellers who are never seen without a guide-book in one hand and a note-book in the other. What Murray desires them to observe, they observe; what Murray advises them to admire, they admire. Of all they see and read, they make careful notes, which they copy each evening into a portly diary, illustrated sometimes with marginal sketches. Too often, when they come home, their friends "persuade" them to publish. Such a note-book—a book absolutely without *raison d'être*—is *An Eastern Afterglow*. It is neither picturesque, nor humorous, nor scientific. It has no charm of style; it is frequently misleading; and it adds not a single fact to the records of previous travellers. Written after the dry and matter-of-fact method of a guide-book, it lacks the

accuracy of a guide-book to recommend it. As for the frontispiece, which professes to be "Part of the Temple Ceiling from Esneh: a Sketch from Memory," it can only be described as a caricature as astounding in its way as André Thevet's engraving of Cleopatra's Needle (*Cosmographie*, 1575) reproduced in facsimile by M. Rhoné. It is but fair to add that Mr. Wood's observations are characterised by a certain painstaking minuteness; and that he is more at home in Palestine and the Desert than in the land of the Pharaohs. Some gross errors are, however, quite unaccountable; as where the famous statues of Ra-Hotep and Nefer-t, found at Meydoom, are described as "an Ethiopian Prince and his sister." The most cursory reference to Murray, or Baedeker, or Mariette Pasha's catalogue would have rendered such a mistake impossible. Or does Mr. Wood suppose Meydoom to be in Ethiopia?

*Memories of Troublous Times: being the History of Dame Alicia Chamberlayne, of Ravensholme, Gloucestershire.* By Emma Marshall. (Seeley.) This is not a powerful book, but it is, notwithstanding, most pleasant reading. We imagine that the authoress knows a good deal about Gloucestershire and its fate during the Civil War of the seventeenth century. The tale is well told, and there are no violent errors calculated to destroy all feeling of probability. A contemporary of Falkland and Hampden might well have had the ideas represented in the following sentence, but it is next to impossible that any man or woman of those days could have expressed them in such terms: "After this I read, as was my wont, the evening psalms, and we talked quietly of the life which was to come, and how the great stream of souls goes hourly up to God." It is, however, a very small fault that the language is not that of the time. The writer errs in very good company. These *Memories* are certainly not more out of character than *Woodstock* or *The Last of the Barons*. We have only noticed one absolute error. Two persons marrying in 1643 would not sign the parish register. This was not the practice until the passing of what is commonly spoken of as the Marriage Act, a statute of the middle of the last century. Interwoven with the story are some biographical memoranda by Mary Pennington, an early member of the Society of Friends. We are assured that these portions of the book are genuine fragments of the past. They are of considerable interest. We doubt, however, whether it was wise to dovetail them into a work of fiction. They were quite worthy of being issued as an independent book.

*Hymns and other Poetry of the Latin Church.* Translated by D. T. Morgan. (Rivingtons.) Some of the greatest and best men of our time, though not the highest poets, have endeavoured to render the Latin hymns of the mediæval Church into English verse; yet those who know the originals best would assert with one consent that there hardly exists a satisfactory translation in our language. All translation of poetry is difficult, but it is a much harder task to reproduce in a modern dialect the sacred songs of the Middle Ages than it is to turn into the vernacular the secular poetry of the classic time. Yet, in this, how very few have not met with failure! The mediæval hymns are, many of them, as terse and compact as Dante's Italian, and contain theological words and ideas for which no equivalent in English can be found without a wordy paraphrase. We cannot give Mr. Morgan the very high praise of saying that he has succeeded in an undertaking where Dr. Neale, Archbishop Trench, and Cardinal Newman have met with but a very uncertain and limited success; but we are bound, in justice to him, to state that his renderings are, on the whole, quite equal to any others we have seen. The versification is usually correct, the

language always pure, and he has caught somewhat of the mediæval feeling which makes the poetry contained in Kehrlein's *Latineische Sequenzen* a treasury of holy thoughts set in apt words, valued by some persons more highly than any other literature, except the Holy Scriptures and the *De Imitatione Christi*. Without giving long extracts, for which we have not space, as they should be accompanied by the Latin for the sake of comparison, we cannot make clear how very highly we think of this most unpretending little book. We may remark, however, that it seems to us that the Easter hymn, "Plaudite Coeli," and those relating to the Holy Eucharist, are among the most favourable examples. The "Dies Irae" gives but a very faint echo of the spirit of the original; but here Mr. Morgan has failed in company with everyone else who has tried to turn that marvellous psalm of judgment into modern verse.

WE are glad to find that the Rev. J. M. Rodwell's translation of *The Book of Job* (Norgate) has reached a third edition. This is an encouraging sign of the times, as it proves that there is a large body of persons who take an intelligent interest in theological studies when they are presented to them without any flavour of orthodox or heterodox partisanship. The people who study this version of the great Hebrew poem must do so from a rational motive, for there is nothing to be found in it which can be used as a missile in sectarian warfare. Mr. Rodwell is a laborious worker on the literature of more than one ancient Eastern tongue. His translation of the *Koran* is, we believe, held by competent scholars to be in almost all respects an improvement on that of Sale.

*Gwynedd: a Tragedy; and other Poems.* By the Author of "Margaret's Engagement," &c. (Moxon.) There is nothing whatever remarkable in this tragedy; the English is good, and the plot much the same as many others. A great part of the blank verse is not verse at all, and would hardly attract attention by any measured cadence if it were printed as prose. The humorous poems at the end are an improvement on the dead monotony of the tragedy. They do not make one laugh, but there is a certain quaintness about them which is not unpleasant. The "Trout's Whim" is the best. The description of what the trout found when it reached the sea is not unlike one of Kingsley's quaint fancies.

*Bristol, Past and Present.* By J. F. Nicholls and John Taylor. Part I. (Griffith and Farran.) It is not fair to judge of a serial work by its first number alone. We have too often had experience of works that begin well "tapering off" sadly towards the end. There are, however, certain indications which lead us to believe that this new History of Bristol will not do so. It is not, and we should hardly think its authors profess it to be, a work of original research; but it seems likely to be a most useful compilation from printed books. It will not displace Seyer's two valuable quartos from the shelves of the topographical student; but as a book of popular reference it will be used by many who would find the earlier book quite beyond them.

*The Churches of Yorkshire.* By W. H. Hatton and W. G. Fox. Nos. 3 and 4. (Bradford: Newspaper and Printing Company.) There is still much to complain of in the manner in which these Yorkshire churches are represented, but the numbers before us are an improvement on those which have gone before. The lithograph of St. Michael's, East Ardsley, is a valuable memorial of what seems to be an interesting village church which is at present un-restored. The large fifteenth-century window in the south aisle is a curious feature. It is evidently an insertion of a much

later date than the wall in which it occurs; most probably it has been put in to light a chantry altar at the east end of the aisle. The account of the parish church of Bradford is good, and contains a full copy of the baptismal registers for 1599 and 1600, which will be found useful by students of names and genealogists. It helps to establish the fact, of which there is indeed little doubt, that the strange names derisively called Puritan were not so common as novelists and essay writers have led us to believe. This list, which is a long one, contains only three—Prudence, Elkana, and Absalom—which would attract attention if given at the present day.

*Memorials of Cambridge.* Greatly enlarged and partly rewritten by Charles Henry Cooper. With etchings on copper by Robert Farren. Nos. 4 and 5. (Cambridge and London: Macmillan.) We noticed the earlier numbers of this re-issue some few weeks ago. We have nothing to add except that the old plates are still in good condition, and that the text is, at every point where we have compared the two, a great improvement on the old edition.

*Critical Essays and Literary Notes.* By Bayard Taylor. (Sampson Low and Co.) The life of Bayard Taylor was an honourable and useful one. The great promise of his earlier years may not have been fulfilled so perfectly as his admirers trusted to have seen it, but he has left behind him a body of writings every member of which shows traces of thought and culture, and, beside these, one book—of course we mean his noble translation of *Faust*—of which it would be difficult to speak in too high terms of praise. To all who are interested in Taylor himself and his peculiar way of viewing things, the "Critical Essays," which make up more than half of the volume, will be very welcome; and the general reader who devours books without a thought as to who or what their authors may have been will, if he can be induced to give his attention, find many things calculated to amuse and improve him. The papers on Weimar are the longest and most important in the book. They have evidently been in the fullest sense a labour of love. It is believed that Taylor cherished the idea of writing a Life of Goethe or of adding some not unimportant contribution to the vast pile of literature which has accumulated round the poet and his works. These articles give us nothing new as to the man, but we have a vivid picture of the Weimar of to-day (i.e., 1875 and 1876), written by one who had exceptional means of observation. Taylor knew German so thoroughly that he was in the habit of lecturing in it. The fact that that he was a foreigner, therefore, so far from being a disadvantage, possibly secured for him certain means of observation which might not have been at the disposal of an admirer born in the Fatherland. Spurious Goethe legends in plenty are to be picked up at Weimar, and, indeed, in every other German town and village where the poet is known to have stayed; but Taylor was not in danger of being misled by them, as he seems to have made the acquaintance of most, if not all, the persons then living who had known Goethe, as well as the representatives, children, grandchildren, and other kinsfolk of several of the other literary lights for which the Weimar of fifty years ago was famous. These papers, though they give little that is new, are very interesting, but do not lend themselves readily to quotation. One passage we must, however, extract, for the sake of folk-lore students. It seems that Goethe, acting no doubt for Karl August, caused certain rockwork to be put together near the Ilm, and that not far from it

"he placed a rude piece of sculpture representing a serpent coiled around an altar and devouring an offering cake laid upon it. The common people,

unable to understand the symbol, soon invented a legend of their own to interpret it; the present generation of peasants firmly believes that a huge serpent infested the banks of the Ilm in ancient times, and was poisoned by some unknown knight or saint."

The paper on Hebel, whom Taylor, not very wisely perhaps, calls the German Burns, is a very good one. Hebel seems really to have had little in common with Burns except that they each of them wrote in dialect. Comparisons of this sort are almost always misleading; to our thinking, however, Hebel bears a nearer relation to Mr. Barnes than to the Scot. He wrote in the dialect of the Black Forest, a form of speech which is widely different from "good" German. Some of his poems have great beauties, and it is much to be wished that there were a good English rendering of them. Taylor has given us here some of the best, and as he was a poet himself we need not say that in a certain sense they are well done. That sense, however, is not one we can consent to tolerate. Taylor, being an American, naturally had not that extreme familiarity with any one of our dialects which is required to turn a German poem into it. The unhappy thought therefore occurred to him of rendering such of Hebel's verses as struck his fancy into what he describes as that "rude form of the English language as it is spoken by the uneducated everywhere." The result is that they are rendered into a sort of English which could not possibly be spoken anywhere. A better instance could hardly be found than this of the strange misconceptions which exist as to the nature of dialects, and, as a consequence, of languages. Taylor was a man of much culture and furnished with a wide reading and speaking knowledge of foreign tongues. The "Notes on Books and Events" which form the latter part of the volume were, for the most part, not worth reproducing. They are almost all of them too short and fragmentary to have permanent value. We must except, however, those on Bryant, George Eliot, and George Sand, the last of which is particularly true and beautiful. The paper on William Morris seems to us the feeblest in the collection. Though he gave the author of *Sigurd the Volsung* credit for great literary skill, Taylor seemed to be unable to appreciate either the poetry or the melody of the story. This is the more strange as some of the earlier pages of the book indicate that he had an acute and well-trained ear for the harmonies of rhyme and rhythm.

MR. W. M. LUPTON informs us that his *Introductory History of England* (Longmans) is a précis of the author's larger History. If the larger book is at all fairly represented by the smaller, it must be likely sometimes to bring the author's pupils, whom he prepares, as he states on the title-page, as an "Army and Civil Service Tutor," into unpleasant collision with the examiners. Under the year 450 we are told that "the Anglo-Saxons attacked the Britons and drove them into Wales, Cornwall, and Brittany." This is pretty quick work, and the conquerors appear to have taken seven years to rest after it. In 457 "the invaders divided the country into seven parts, called the Heptarchy, viz.—Kent, South Saxony, West Saxony, East Saxony, Northumbria, East Anglia, Mercia." The idea of the invaders who had conquered all this in 450 suddenly bethinking themselves of cutting it up into slices and sharing it in 457 is certainly quaint. Equally quaint are the statements that during the Saxon period—that is to say, from 450 to 1066—"the people were divided into Thanes, Ceorls, and Villeins;" that William the Conqueror "annexed the Channel Islands"—if Mr. Lupton had said that he annexed England he would have been nearer the truth; that "the High Commission Court originated" in

the reign of Mary; and that in 1634 "Hampden and several others refused to pay ship-money, and were punished." Perhaps Mr. Lupton in his larger History informs his readers what was the punishment to which Hampden was condemned.

## NOTES AND NEWS.

THE Delegates of the University Press, Oxford, have accepted Dr. G. Vigfússon's offer to edit for them a *Corpus Poeticum* of the Old Northern literature of the classic period. It is intended to be complete down to the twelfth century, and will, it is hoped, be a useful substitute for the small library of books of varying authority with which students of the different schools of Norse poetry have hitherto been obliged to provide themselves. In one volume, besides the later Icelandic Court-poetry—always remarkable for its form, and frequently valuable for the historical facts it furnishes—we shall have the far more beautiful and interesting sacred, dramatic, and epic poetry of the Wiking ages (much of which Dr. Vigfússon believes to have been composed in the British Isles), as well as the more purely Teutonic verse of the Scandinavian mother-countries, and such of the later mediæval book-poetry as falls within the classic age. The texts, which have been long preparing, will be furnished with notes, indexes, &c., and a literal prose translation. Such a collection of Old Northern poetry, though long needed, has never been attempted, and, with a few exceptions, the works of even the better-known poets have hitherto lain uncollected and inedited in separate form. The first Icelandic book printed in England issued, we believe, from an Oxford press, and there seems to be a peculiar fitness in the production of such a work as this *Corpus Poeticum* under the fostering care of the University Press, to which, as well as to Dr. Vigfússon, all students of Old Northern language and literature are so deeply indebted.

MESSRS. MACMILLAN AND CO. will publish very shortly a biography of Etienne Dolet, the scholar, poet, and printer of Lyons, who was burnt as an atheist in 1546. The author is Mr. Richard Copley Christie, Chancellor of the Diocese of Manchester, who has devoted many years to the work, and has succeeded in adding much to what was previously known of Dolet and his fate, beside adding considerably to the list of books known to have issued from Dolet's press.

THE Library at Lambeth Palace has hitherto been open to the public throughout the year (with the exception of about eight weeks) for three days in each week, from ten in the morning to three in the afternoon, and an allowance of £150 per annum has been made by the Ecclesiastical Commissioners for the remuneration of the librarian and for the incidental expenses. The Commissioners have now obtained an Order in Council for increasing this allowance to £250 a-year, and have made it a condition of this augmentation that further facilities shall be afforded to the literary world for consulting the collections in the library. For the future it will be open "on Mondays, Wednesdays, Thursdays, and Fridays from ten a.m. to four p.m., during the forenoon of Tuesdays throughout the year, and from April to July (both months inclusive) until five p.m." The clergy and laity in the diocese of Canterbury, and residents in Lambeth, Southwark, and Westminster, will be permitted to borrow the books in the library, but the permission will not apply to works of reference, books of prints, and works printed before 1600. MSS. will only be lent out on an order of the Archbishop, on the borrower giving a bond of £50 or £100 for their due return.

MR. J. P. ANDERSON, of the British Museum



Library, is about to publish, through Messrs. W. Satchell and Co., a classified catalogue of the topographical books in that library relating to Great Britain and Ireland. Since the date of the publication of Upcott's valuable volumes on the same subject—now more than sixty years since—hundreds of county and town histories have been published in this country. Mr. Anderson's work will contain about 13,000 entries, with indexes of persons and places. To facilitate the task of reference to the MS. catalogues of the British Museum, the heading under which any work may be found therein will be indicated in every instance. This will be the first classified catalogue yet published of any section of books in our national library.

THE Calendar for the University of Tokio in the departments of law, science, and literature shows that twenty-three Japanese graduates have been sent abroad—viz., ten to England, nine to the United States, and four to France.

WE understand that George Fleming, author of *A Nile Novel* and *Mirage*, has ready for press a new novel, called *The Head of Medusa*, of which the scene is laid in Rome. It will be published in a few weeks by Messrs. Macmillan and Co.

THE Rev. Alfred W. Momerie, D.Sc., Fellow of St. John's College, Cambridge, has been appointed Professor of Logic and Metaphysics in King's College, London.

DR. TANGER, of Berlin, has, at Prof. Zupitza's suggestion, made an exhaustive analysis and comparison of the first quarto of *Hamlet*, 1603, with the second quarto and first folio, after the model of Mommsen's well-known study of the first quarto of *Romeo and Juliet*, 1597, with its second quarto, 1599, and the folio. And as Mommsen arrived at the conclusion that his *Romeo and Juliet*, Qo. I., was grounded solely on its Qo. II., so Dr. Tanger decides that in *Hamlet*, Qo. I., there is nothing but a misrepresentation of Qo. II. Dr. Tanger's paper will be laid before the New Shakspeare Society next session, and its conclusions questioned and tested.

THE papers on "The Literary Ladder" now appearing in the *Phonetic Journal* will shortly be reprinted in a small volume, which will be published by Messrs. S. W. Partridge and Co. The aim of the author is to give examples of men who have climbed the ladder; to detail their struggles; to point out the best ways of gaining a footing in literature; to give the names of magazines which have encouraged young writers, and those who are most likely to consider the contributions of beginners. The book will also contain chapters on methods of working, and will give glimpses of literary workshops. It is printed in semiphonotypy by Mr. Isaac Pitman, of Bath.

THE subject of the Essay for which the Statistical Society's "Howard Medal" will be awarded in November 1881 is "The Jail Fever, from the Earliest Black Assize to the Last Recorded Outbreak in Recent Times."

THE Ardnamurchan and Suaineart Association, one of the numerous societies recently organised for the encouragement of Celtic literature, has just issued a little volume containing the Gaelic songs of the late Dr. Maclellan, of Rahoy, some of which originally appeared in Sinclair's *Oranaiche*. The profits of this publication are to go toward erecting a monument to the author of the songs.

MR. R. R. BOWKER, who contemplates a long stay in Europe, has made over the editorship and management of the *American Publishers' Weekly* to Mr. F. Leyppoldt, until further notice.

AMONG Messrs. Macmillan and Co.'s educational announcements for the approaching school season are Mr. Roby's *School Latin Grammar*,

which will appear before the end of the month; the third year of the *Progressive French Course*, and the first and second years of a *Progressive French Reader*, by G. E. Fasnacht; *First Lessons in Greek*, by Prof. John Williams White, of Harvard University. In the classical series, the following new volumes will appear during the next few months, viz., *Xenophon's Anabasis*, Books I.-IV., by Profs. W. W. Goodwin and J. W. White; *Select Poems of Propertius*, by J. P. Postgate, M.A.; *The Story of Achilles*, from the *Iliad*, by the late J. H. Pratt, M.A., and Walter Leaf, M.A.; and the third book of *Pliny's Letters*, by Prof. J. E. B. Mayor. In the elementary classics will appear *Scenes from the 21st and 22nd Books of Livy*, adapted for schools by G. C. Macaulay, M.A.; and *Selections from the Greek Elegiac Poets*, by the Rev. H. Kynaston, M.A.

WE learn from the *Revue Critique* that a congress of Polish historians will take place at Cracow on the 19th inst., on the occasion of the four-hundredth anniversary of the death of the famous annalist, Dlugosz. The Paris Society for Polish History and Literature will award a prize of 1,800 frs. in 1882 for the best essay on the following subject:—"Compare the text of Dlugosz with the chronicles, &c., and point out the passages which seem to refer to documents now lost."

M. BERTHOLD ZELLER has just performed his exercises at the Sorbonne for the degree of *docteur-ès-lettres*. The French thesis, which is by far the more important of the two, treats of Richelieu and the Ministers of Louis XIII. from 1621 to 1624. The Latin thesis deals with the rupture of the Treaty of Brussol, concluded between France and Savoy in the reign of Henri IV. The materials for these works were chiefly derived from the archives of Italy.

WE learn from the *Nation* that Messrs. A. Williams and Co., of Boston, will publish next month *The War-Ships and Navies of the World*, by Chief-Engineer King, of the United States Navy.

IT is stated that Messrs. Hachette are about to publish the Memoirs of the Marquis de Sourches, which were preserved in the archives of the Duc des Cars. M. Arthur Bertrand is the editor.

DR. MORITZ BRANDL, of Innsbruck and Vienna, has undertaken to edit for the Early English Text Society a collection of Early English Prophecies from the twelfth to the sixteenth century. He has found, besides a fragment of the third Fytte of Thomas of Erseldoune, hitherto overlooked, some old MS. explanations of, or keys to, the characters meant by the bear, fox, lion, &c., in the Prophecies; and by means of these he hopes to be able to identify the men and times, about whom and at which most of these Prophecies were written.

A NEW Catholic Review has been started in Paris under the title of *Le Bulletin critique de Littérature, d'Histoire et de Théologie*.

THE Rev. Stephen Peet has undertaken a good work which we hope will be supported. The second number of *The Oriental and Biblical Journal* is lying before us, published at Chicago, and intended to be a medium for the publication of all things relating to Oriental research among the English-speaking scholars of America and England. Prof. John Avery writes on the influence of the aboriginal tribes upon the Aryan speech of India, Prof. A. H. Sayce on the latest Cuneiform discovery, the Rev. O. D. Miller on the Assyro-Babylonian doctrine of immortality and the antiquity of sacred writings in the Valley of the Euphrates, Prof. T. O. Paine on the Osirids of ancient Egypt, Señor Oroscio y Berra on human sacrifices in ancient times, Prof. R. B. Anderson on Teutonic

mythology, the Rev. Selah Merrill on a cinerary urn, and the Rev. S. D. Phelps on Mount Tabor. The original articles are thus at once varied and interesting. The second part of the number is occupied with editorial notes and cuttings on archaeology and ethnology, art and architecture, and geographical explorations, the whole fitly concluding with a list of recently published articles on Oriental archaeology, anthropology, and ethnology.

AMONG Messrs. Teubner's forthcoming works are an edition of Sophocles, by Rudolf Prinz; *Die tachygraphischen Abkürzungen der griechischen Handschriften*, by Dr. O. Lehmann; *Pindars Siegeslieder*, erklärt von F. Mezger; *Beiträge zur Kritik und Erklärung des Plautus*, by P. Langen; *Julius Africanus und die byzantinische Chronographie*, by H. Gelzer; *Vorlesungen über Geschichte der Mathematik*, by M. Cantor; and *Die mathematischen und physikalischen Grundlagen der höheren Geodäsie*, by Dr. F. R. Helmert.

A REMARKABLE sale took place at the auction-rooms of Messrs. Puttick and Simpson on the 7th, 8th, 9th, 12th, and 13th inst. The library which had belonged to Don José Fernando Ramirez, an eminent Mexican scholar (President of the first Ministry of the Emperor Maximilian, but resident in Europe from 1863 till his death in 1871), was then dispersed, in the midst of a fierce competition, which served to heighten considerably the prices of the books. The collection was an extraordinary one, unequalled in the rarity and importance of its component parts by any of the similar libraries that have been sold in Europe before or since the disposal of Maximilian's books in 1869. American libraries were represented by agents who made vigorous bids for the more interesting lots, and the British Museum and the Bodleian Library are also said to have been eager to utilise this rare chance of filling up their lacunae; but Mr. Quaritch, of Piccadilly, who, we understand, was not employed by those institutions, seems to have secured for himself most of the more expensive items. Among these were several books printed in Mexico in 1540-60; the MS. *Sermonario*, in Mexican, of the celebrated Bernardino de Sahagun, written on the rough Mexican paper which had been in use before the Conquest; an annotated copy of the great *Biblioteca* of Beristain; a number of Jesuit and missionary MS. reports on California; several issues of the first printing-press established by Juan Pablos at Mexico; unique collections of *Ordenanzas y Leyes*; the first Roman Missal printed at Mexico in 1561, with musical notation; rare volumes in the language of Michoacan; copious MS. accounts of early exploration in Texas and New Mexico. In historical and linguistic books, which might almost be considered as unique, the Ramirez collection was so rich that its disintegration and dispersion must be regarded with some regret. The 934 lots fetched a total of £6,395 5s.

THE last contribution to the controversy about the spelling of Shakspeare's name is a note by Mr. Furnivall in his Forewords to Mr. Griggs's *facsimile* of the second quarto of *Hamlet*, 1604. It has been asserted that the *f* of Shakspeare's third signature to his will is "the well-known and accepted contraction for *es*. There cannot be a doubt on this point." Mr. Furnivall contradicts this statement, and says:—

"As, in the second signature to his will, Shakspeare ran his *k* into his long straight *f*, and made a looped top to it, so in his third signature he ran his *k* into his long curved *f* which he used in the signature to his Blackfriars mortgage, and made it look, to hasty or untrained men, something like one of the forms of the contraction for final *es*."

We are not surprised to hear that one of the

highest MS. authorities in London has also declared this third-Will *f* to be no contraction.

THE death is announced of the Rev. Canon Miller, author of numerous theological works; of Dr. Karl Neumann, Professor of History and Geography in the University of Breslau; of M. Isaac Péreire, the financier, and author of various lectures and pamphlets on economic questions; and of the Rev. Dr. L. Tafel, of Philadelphia, who translated many of the Greek and Latin classics, and of the works of Scott, Thackeray, and Dickens, into German.

MR. GEORGE SMITH writes:—

"My attention has just been called to Mr. Groome's notice of my book in your last issue. . . . I have in the first forty-eight pages of *Gipsy Life* quoted forty-nine sources from whence I have derived my information as regards the doings and wanderings of the Gipsies. The same thing occurs throughout my book. . . . Not only do I mention the *Saturday Review* and *Edinburgh Review* in my text, but I give them a place in the Index with many others. . . ."

WE have received the *Antiquary*, Vol. I. (Elliot Stock); *A Familiar History of Birds*, by the late Bishop Stanley, new edition (Longmans); Milton's *Lycidas*, with Introduction and Notes, by T. D. Hall, second edition (Simpkin); *Textbook of Historical and Geographical Terms and Definitions*, by John Oswald, fourth edition (Simpkin); *On the Educational Treatment of Incurably Deaf Children*, by W. B. Dalby (Churchill); *The Irish Crisis: being a Narrative of the Measures for the Relief of the Distress caused by the Great Irish Famine of 1846-47*, by Sir Charles Trevelyan, Bart., K.C.B. (Macmillan); *Public Schools for the Middle Classes*, by Earl Fortescue (Ridgway); *A Vocabulary of Telegraphically Suitable Words found in the English Dictionary*, arranged, &c., by the author of *Symbolo-Pantelegraphy* (Baronio); *Outlines of the History of the English Language*, by D. Campbell, new and enlarged edition (Laurie); *The Eucharistic Manuals of John and Charles Wesley*, edited by the Rev. W. E. Dutton (Hodges); Baedeker's *Handbook to the Rhine*, seventh remodelled edition (Dulau); *Theosophy and the Higher Life*, by G. W. . . . (Trübner); *National Industrial Assurance and Employers' Liability*, by George Howell (P. S. King); *The Profession of an "Architect"*, reprinted from the *British Quarterly Review*, April 1880 (Hodder and Stoughton); *Extracts from the Anglo-Saxon Laws*, ed. Albert S. Cook (New York: Holt); *Associated Homes*, by E. V. Neale (Macmillan); *The Sunday School: What is it?* by J. Palmer (Hamilton, Adams and Co.); *A Specimen of Recent Anglican Controversy with Rome*, by Orby Shipley (Privately printed); *A Federal British Empire the Best Defence of the Mother Country and her Colonies* (Ridgway); &c.

#### MAGAZINES AND REVIEWS.

Mind must be allowed to be respectably dull this quarter. Mr. F. Galton leads off with a paper on the "Statistics of Mental Imagery;" but, as he draws few or no conclusions from his data, it is somewhat difficult to see the object of his observations. Meanwhile it may interest some readers to know that out of one hundred Charterhouse boys six find their mental images situated in their eyeball, fifteen in the head, and nine "partly at one distance, partly at another." Mr. Edmund Montgomery wishes to supplant the current biological theory, according to which the complex animal organism comes into existence through the aggregation of a vast number of autonomous elements, "by a theory which strives to demonstrate that the complex animal organism is itself a unit only partially specified into anatomical and histological

provinces;" but we must wait for the second portion of his article till we can fairly estimate his argument. Mr. John Venn points out that the Eulerian mode of expressing propositions by means of circles does not really correspond either in principle or in working with the traditional forms A, E, I, O; and prefers to substitute another form, perhaps best described as indicating the "occupation or non-occupation of compartments"—a mode, however, which he allows is "couched in too technical form, and is too far removed from the language of common life for it ever to become a serious rival of the traditional scheme." The most readable article is that in which Mr. T. Thorneley discusses "Perfection as an Ethical End." Following (it would seem unconsciously) on lines not unlike those of von Hartmann's *Phenomenology*, the writer shows that the value of other motives to action is only relative and temporary, and that absolute worth belongs only to the pure love of right. But the moral value of other motives is not destroyed by this ascendancy of the love of duty.

"A sense of self-respect, a regard for general opinion, or a thought of the distress which indulgence may bring upon others may be called in by love of duty to aid in opposing appetite. . . . Thus we see that motives of every kind have a different value at different periods of life, and in exactly the same way with regard to the larger life of the race we see that their relative importance varies from age to age, according to the kind and amount of service that is required of them."

The last article is a learned study on "The Relation between Jewish Mediaeval Philosophy and Spinoza." The writer (Mr. W. R. Sorley) is mainly interested in opposing Dr. Joel's theory that Spinoza's materials were derived from Jewish predecessors; and shows, in a way which will interest all students of the great Jewish thinker, that the resemblances between the ideas of Maimonides, Gersonides, and Creskas on the one hand, and those of Spinoza on the other, are, at most, merely superficial.

*The Antiquary*, July 1880. (Elliot Stock.) *The Antiquary* does not improve. Mr. Ferrey's paper on "Old St. Paul's" is interesting, and the notes on book-plates, which are continued from former numbers, furnish some small amount of useful knowledge; but we can find very little to say in praise of anything else. The anonymous paper on "Our Early Bells" is really startling. If it had appeared forty years ago in the *Saturday* or the *Penny Magazine* it might perhaps have passed muster, but even then we think the editor would have received letters of complaint from some of his more instructed readers. Take a sentence like the following, which, of course, has nothing in the world to do with bells, but stands as an introductory flourish at the beginning:—

"The Druids were introduced, as it has been said, about B.C. 1000 into Britain; and Druidism was but Baalism, or the worship of the sun and the host of heaven, which was identical with Hebrewism before the exit of Abraham from his father's home. The Carthaginian descendants of the Phoenicians also introduced Baalism into South America, and in both cases bells or gongs were also used long before the time of Columbus or even that of Caesar."

So very many stupid things have been said about the Druids that we doubt not the writer is correct in saying that this one thing, namely, that they were introduced here about 1000 B.C., is among the number. But is it possible that he can be ignorant of the fact that almost everything that has been said about the Druids in Britain is mere conjecture, and that most of it is guessing of a very futile sort? They are mentioned a few times in classical writers in such a way as to show that very little was known about them, but beyond these few passages everything else that has been written is the merest guess work. As to the

notion that Druidism was Baalism—that is, that the religious ideas of the Britons were directly derived from Phoenicia—there is not a scrap of trustworthy evidence for it, and almost conclusive proof might be given to the contrary. That what he calls Hebrewism was a kindred cult to the Phoenician worship is a mere assumption about a matter concerning which nothing can be known. It is a mere wild bit of guessing, quite as foolish as the confident assertion that the Carthaginians introduced Baalism into America.

*The American Antiquarian*. Edited by the Rev. Stephen D. Peet. (Chicago: Jackson and Morse.) We have received the third number of the second volume of this important Transatlantic serial, which promises to take high rank in its peculiar department of literature. The editor contributes an excellent paper on "The Mound Builders," and others of special value deal with "The Sign-Language of the Indians of the Upper Missouri" and "The Numeral Adjective in the Klamath Language of Southern Oregon." Another valuable paper in this number is a carefully prepared "Index of Articles on Archaeology, Anthropology, and Ethnology" which appeared in English and American periodicals during the year 1879.

IN the *Revue Historique* for July M. Oppert has an article on "La Méthode chronologique," in which he reviews current theories of ancient chronology, and exposes the arbitrariness of the assumptions on which they are founded. He insists that no one has yet faced the precise question. Had ancient times a real chronology, or do they reckon by fictitious epochs, or astronomical periods? He pronounces in favour of the latter view, and urges a more scientific examination of the data afforded by inscriptions and monuments. M. Gazier publishes some papers, which afford an interesting parallel to passing events, on the "Expulsion of the Jesuits under Louis XV." M. Pingaud, under the title "Un Captif à Alger au XVIII<sup>e</sup> Siècle," gives a selection from a memoir written by Jean-Victor-Laurent, Baron d'Arreger, who was taken captive by a Barbary corsair in 1732, and spent six years in captivity in Algiers. In bibliography Herr Schum gives a valuable criticism of the works published in Germany during the last two years dealing with the history of the Middle Ages.

THE *Archivio Storico Italiano* consists of continuations of former papers, with the exception of a valuable criticism by Signor Frizzoni of the pictures in the Pinacoteca of Perugia.

THE *Neue Archiv für Sächsische Geschichte und Alterthumskunde*, which has been started by the Saxon Government, and the first number of which we mentioned in our issue of May 22, contains in its second number the continuation of Prof. G. Droysen's essay on Holck's invasion of Saxony in 1633; an essay on the visit of Peter, King of Cyprus, to the Court of Markgraf Friedrich in Meissen (1364), by the editor; and a monograph on F. Hortleder, the tutor of the Duke Johann Ernst and Frederic of Saxe-Weimar, by Prof. Ritter, of Bonn. A few literary notices conclude the number.

#### SELECTED BOOKS.

##### GENERAL LITERATURE.

BARREY D'AUREVILLE, J. Goethe et Diderot. Paris: Dentu. HULME, F. E. Familiar Wild Flowers. Second Series. Cassell, Petter, Galpin & Co. 12s. 6d. JAMES, A. G. F. E. Indian Industries. Allen, 9s. TODD, J. A Study of Shelley. O. Kegan Paul & Co. 7s.

##### THEOLOGY.

ABBOTT, T. K. Par Palimpsestorum Dublinensium. Longmans, 21s. GEBHARDT, O. V. U. A. HARNACK. Evangeliorum Codex Græcus Purpureus Rossanensis Litteris argenteis scriptus Picturisque ornatus. Leipzig: Giesecke & Devrient, 20 M.



## HISTORY, ETC.

- BERNARD, A., et A. BUEL. Recueil des Chartes de l'Abbaye de Cluny. T. 2. Paris: Imp. Nat.  
CHROSTKEN, die, der deutschen Städte vom 14. bis ins 16. Jahrh. 16. Bd. Braunschweig. 2. Bd. Leipzig: Hirzel. 16 M.  
CORPUS juris canonici. Ed. Lipsiensis II. Recognovit Aem. Friedberg. Fasc. 9. Leipzig: Tauchnitz. 4 M.  
FLEURY, le Chanoine. Histoire de l'Eglise de Genève. Paris: Palmé. 10 fr.  
LE SAINT VOYAGE de Jherusalem du Seigneur d'Anglure, p.p. F. Bonnardot et A. Longnon. Paris: Firmin-Didot. 10 fr.  
STUDIEN, historische. Hrsrg. v. W. Arndt, C. v. Noorden, G. Voigt, etc. 1. u. 2. Hft. Leipzig: Veit. 5 M. 40 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- JACOBS, H., et N. CHATRIAN. Monographie du Diamant. Paris: Seppé. 6 fr.  
KUPFFER, C., u. B. BENECKE. Photographie zur Ontogenie der Vögel. 1. Serie. Leipzig: Engelmann. 18 M.  
PATTERSON, R. L. Birds, Fishes, and Cetacea commonly frequenting Belfast Lough. Bogue. 10s. 6d.  
WEINKE, L. Die Photographie in der messenden Astronomie, insbesondere bei Venusvorübergängen. Leipzig: Engelmann. 6 M.  
Le MISTÈRE du Viel Testament, p.p. le Baron James de Rothschild. T. 2. Paris: Firmin-Didot. 10 fr.  
NOBLE, C. Die Staatslehre Platos in ihrer geschichtlichen Entwicklung. Jena: Frommann. 4 M.  
OERLEIN, W. De simplicibus consonis continuis in graeca lingua sine vocalis productione geminatarum loco positus. Leipzig: Hinrichs. 1 M. 20 Pf.  
PAUCKER, C. Subscriptio in lexicographia latinae scrutinium. Berlin: Calvary. 3 M.

## PHILOLOGY, ETC.

## CORRESPONDENCE.

## THE ANTIQUITY OF THE TOMBS AT MYKENAE.

Woodley, Arbroath, N.B.: July 12, 1880.

Prof. Sayce cannot really wish me to accept the compliment at the end of his letter in last week's ACADEMY, since only a few sentences earlier he had remarked "no one has ever asserted that the Mykenaeen relics belong to any age of historic art at all." That is just what I have asserted, and so, to adopt the logical phraseology of Prof. Sayce, and at the same time the feigned name of Ulysses, I am "no one." Yet the statement appeared in what is perhaps the most widely read magazine, the *Nineteenth Century*, and repeatedly in the pages of the ACADEMY.

Prof. Sayce announces that he has written for a St. Petersburg paper a reply to Schulze's memoir, which he inaccurately and most unfairly describes as a *résumé* of Stephani's arguments. But why should the Russian capital be thus invaded by English learning when there appears to have been a good deal written here which has escaped Prof. Sayce? So great is his haste apparently, that he speaks of a signet ring found at *Hissarlik* when he means Mykenae. But what I cannot understand is the habit of mind which sustains him when describing as "simply amusing" an opinion carefully formed by a man who for very many years has enjoyed the highest esteem as a practically trained judge of the matter in question. No doubt it is unsatisfactory when the judgment of one man is held to be infallible. But there is danger also in the other extreme, when men prepared by no special training rush into disputes where their presence is unnecessary.

A. S. MURRAY.

## THE SECOND LINE OF GRAY'S "ELEGY."

Helensburgh: July 10, 1880.

It is a pity there should be any diversity of reading in a poem that is undoubtedly one of the most carefully finished in the language. So far as one can judge from the various editions, the poet himself would seem to have left but one version of the first stanza, and yet editors are not agreed as to what that version is. According to the Aldine text and Mr. Palgrave's *Golden Treasury* the second line is,

"The lowing herd winds slowly o'er the lea."

Prof. Morley, on the other hand, who had Gray's original MS. before him when preparing

the poem for his *Library of English Literature*, reads,

"The lowing herds wind slowly o'er the lea."

Still further, Mr. F. Storr, in editing a school edition of Gray's poems (which he has done, as was pointed out in the ACADEMY recently, with great taste and judgment), gives the line thus:

"The lowing herd wind slowly o'er the lea."

But it is just possible there may be a misprint here.

Now, had there been no existing MS. of the poem, it would have been easy to argue as to the poet's probable preference. Most readers would, in all likelihood, go against Prof. Morley's version and favour that of the Aldine text. One could say that the other allusions in the stanza have a general rather than a specific bearing—that, for example, it is "the ploughman" that is noted as going home, and not "the ploughmen," as it might easily have been in reference to the groups of these workmen that one sees leaving the fields. On the other hand, the poet may have been quite true to the circumstances in which he was placed, and also consistent in his description when he wrote (if he did so) "the lowing herds." He may have intended to convey the fact that he heard them calling and replying to one another, as cattle unquestionably do on their way home "tween the gloamin' and the mirk." And this reading would be supported by the "drowsy tinklings" of the "distant folds" in the next stanza. At the same time, it would be satisfactory to have a common understanding as to which of the readings is to be recognised as the standard one.

THOMAS BAYNE.

## "RONCESVALLES" AND "JUNIPER" IN BASQUE, LATIN, AND NEO-LATIN.

6 Norfolk Terrace, Bayswater, W.: July 10, 1880.

In the curious Latin of the Cartularies, *Roncesvalles* is called "Roscida Vallis," meaning "dewy valley." The Ancient French *Roncesvals*, *Roncesval*, *Renceval*, *Roncivalis*, *Renchevax*, *Roncevax*, etc.; the Modern French *Roncevaux*; the Spanish *Roncesvalles*; the Portuguese *Roncesvalhes*; the Italian *Roncivalle*, resemble one another in form and all convey the idea of "valley" or "valleys of brambles," and thus agree with the Basque name *Orreaga* applied to the same place. But they differ so materially in meaning from "Roscida Vallis" that it is impossible not to consider the latter as a Latin corruption of the old French word. The Basque *Orreaga*, which is composed of *orre* "juniper" and *aga*, a local suffix indicating plenty, means simply "place full of junipers," just as *Roncesvalles* means "valleys of brambles, briers, blackberry-trees," or other prickly shrubs as junipers are.<sup>1</sup> The local suffixes *aga* and *eta* are very common in Basque, as in *arriaga*, *arriorriaga*, *zuloaga*, *arrieta*, *zulueta*, from *arri* "stone," *arri gorri*, "red stone," *zulo* "hole," which mean "place full of stones, of red stones, of holes," exactly as *Orreaga*, a name very well suited to Roncesvalles, means "place full of junipers." The form *Runcivallis* is also to be found in Latin.

With regard to the common juniper, its Latin name is "juniperus," pronounced (yuniperus). Low Latin names are: "junipyus, junipyrum, janiperus, janiperum" (yunipirus, yunipirum, yaniperus, yaniperum), and the following belong

<sup>1</sup> From the Italian word *ginepro*, "juniper," by means of the terminations *aio*, etc., are derived *ginepraio*, *ginepreto*, "place planted with junipers," which, because of the prickly nature of these shrubs, are also used metaphorically for "thing full of difficulties," as in *I' non vo' entrare in cotoesto ginepraio* or *ginepreto*, "I don't choose to enter into this intrigue of yours," *quasi* "I don't choose to dance in this bramble-bush of yours."

to Neo-Latin dialects:<sup>2</sup> A. ITALIC or LEGITIMATE GROUP: I. ITALIAN: *ginepro*, \**ginebro*, \**ginevro* (*jinebro*, *jinebro*, *jinevro*); *Roman*: *ginepro* (*jinebro*); *Campagnino*: *inibolo* (*inibolo*); *Northern Corsican*: *ghinebaru* (*ghinebaru*); *Sardinian Tempiese*: *niparu* (*niparu*); *Sicilian*: *juniparu* (*yuniparu*); *Territory of Taranto*: *frascianiparo* (*frasshanniparu*); *Tarantino*: *frascianipulo* (*frasshannipulo*); *Abruzzese of Teramo*: *jenibbele* (*y'nibb'l*); *Abruzzese*: *jinibbre* (*y'nibbr*); *Aquilano*: *jenepre* (*yenepre*); *Neapolitan*: *junipero*, *jenipero*, *jeniparo* (*yunipero*, *yenipero*, *yeniparo*); *Venetian*: *zinepro*, *busichio* (*dziaepro*, *buzichio*); *Veronese*: *zinevro* (*dzinévro*).—II. SARDINIAN: *Logudorese*: *zinibiri*, *ziniburu*, *nibaru* (*dzinibhiri*, *dzinibhiri*, *nibharu*); *Cagliaritano*: *zinibri* (*dzinibhiri*).—III. SPANISH: *enebro*, \**junipero*, \**zinebro*, \**zimbro*, \**jinebro*, \**jinebre*, \**jenebro* (*enébho*, *xunipero*, *thinébho*, *thimbho*, *xinébho*, *xinébho*, *xenébho*).—IV. PORTUGUESE: *zimbro*, \**junipero* (*zibru*, *zhunipera*); *Galician*: *enebro* (*enébho*, *enébhu*).—V. GENOISE: *zeneivau* (*dzenéivau*).—B. ROMANCE OR BASTARD GROUP: VI. GALLO-ITALIC: *Piemontese*: *güneiver* (*j'néiver*); *Milanese*: *zanover*, *zenever* (*dzanéver*, *dzenéver*); *Bergamasco*: *zöernec*, *zöernes* (*dzoernec*, *dzoernes*); *id. of Upper Valle Brembana*: *zenier* (*dzenier*); *Bresciano*: *zeneer*, *zenever* (*dzenéer*, *dzenéver*); *Cremasco*: *zeneor* (*dzenéor*); *Cremonese*: *zenever* (*dzenéver*); *Bolognese*: *znaver* (*dznéver*); *Modenese*: *znever* (*dznéver*); *Ferrarese*, *Mirandolano*: *znevar* (*dznévar*); *Mantovano*: *id.* (*id.*, *dznévar*); *Parmesan*: *id.* (*dznéver*); *Piacentino*: *id.* (*dznévar*); *Pavese*: *snevar* (*dznéver*); *Romagnuolo*: *1. Faentino*: *zanavar* (*dzanévar*, *dzanévar*); *2. Imolese*: *zanaver* (*dzanéver*); *3. of ?*: *zanever*, *sanover*, *zinever*, *baraccoecul* (*dzanéver*, *zanéver*, *dzinéver*, *barakókul*).—VII. FRIULANO: *zanovre*, *zenevre*, *zinevre*, *zeneule*, *barankli*, *cornovitt*, *cornovitt* (*dzanévre*, *dzenévre*, *dzinévre*, *dzenéule*, *baráankli*, *kornovitt*, *kurnovitt*).—VIII. ROMANESQUE: *Oberländisch*: *giâneiver* (*janéiver*); *Oberhalbsteinsch*: *genever* (*jenéver*); *Unter- und Oberengadinisch*: *ginaiver* (*jinaiver*); *Grödenisch*: *snöver* (*zhnéver*); *Roveretano* and *Trentino*: *zinevro* (*dzinévro*), conf. with *Veronese*, after *Venetian*.—IX. ANCIENT OCCITANIAN: *genibre*, *genebre*, *juniperi*, *juniert* (*jenibre*, *jenébre*, *juniperi*, *juniert*).—X. SPANISH OCCITANIAN: *Catalonian*: *ginebre* (*jinebra*); *id. of the Sagarra*: *id.* (*jinebra*); *Valencian*: *id.* (*chinébre*); *Majorcan*: *gonibro*,

<sup>2</sup> The greatest attention having been paid to the pronunciation of these Neo-Latin words, it is to be observed that the following symbols are admitted to represent the sounds of all words put in a parenthesis. All archaic, obsolete, or uncommon words are preceded by an asterisk. SYMBOLS: 1. a = a in father; 2. æ = a in fat; 3. b = b in bee; 4. bb = Italian bb in gobba; 5. bh = Spanish b in lobo; 6. ch = ch in child; 7. d = French d in dé; 8. dz = Italian z in zelo; 9. dz = Bolognese voiced z in zall; 10. e = French é in bonté; 11. ê = e in bed, tonic; 12. ÷ = French in in fin; 13. è = French e in mets, tonic; 14. é = French atonic e in merlan; 15. u = u in but; 16. f = French e in cheval; 17. f = f in foe; 18. g = g in go; 19. ghj = Corsican gh in ghiaie; 20. γ = Modern Greek γ in γάλα; 21. i = e in me; 22. j = j in jest; 23. jj = Italian gg in raggi; 24. k = k in cook; 25. l = French l in lit; 26. m = m in mad; 27. n = French n in nous; 28. nn = Italian nn in anno; 29. n = n in pink; 30. ñ = French gn in digne; 31. o = o in more; 32. ò = Neapolitan final and atonic o, as in ommo; 33. œ = French eu in peu; 34. ð = German ð in böcke, tonic; 35. p = p in peu; 36. r = r in marine; 37. s = s in so; 38. sh = sh in she; 39. ssh = Italian sc in pesce; 40. t = French t in tic; 41. th = th in think; 42. u = oo in fool; 43. v = v in vine; 44. x = German ch in nacht; 45. y = y in yes; 46. z = z in zeal; 47. z = Basque Souletin palatal voiced s, as in losa; 48. zh = s in pleasure. The tonic accent is indicated by ' , and ' ' shows long quantity together with tonic accent ( ' ' ).

ginebró, ginibró (jenibró, jinebró, jinibró).—  
 XI. MODERN OCCITANIAN: *Provençal*: genèbre,  
 ginèbre, genibre, genibré, geniebre, genebrier,  
 ginebrier, genibrier, genibreto (jenèbre, jinebre,  
 jenibre, jenibré, jeniebre, jenebrié, jinebrié,  
 jenibrié, jenibréto); *id. of the Rhone*: id.  
 (dzenèbre, dzinèbre, dzenibre, dzenibré, dzenie-  
 bre, dzenebrié, dzinebrié, dzenibrié, dzenibréto);  
*id. of Arles*: id. (id., dzenibréto); *id. of Nîmes*:  
 id. (id., dzenibréto); *id. of Grasse*: genèbre  
 (jenèbre); *High Provençal*: chai, cade (cháí,  
 káde); *id. of the Valley of Barcelonnette*: chai  
 pougnet (cháí puñéin); *Provençal of (?)*: gene-  
 broto, genevrièr, chaîne pougnet; *Nicard*:  
 ginèbre (jinèbre); *Languedocien*: giniebre (chiniè-  
 bre); *id. of Lunel*: id. (jinièbre); *id. of the*  
*Cévennes*: cade (káde); *id. of Beziers*: genibre  
 (jenibhre, chenibhre); *id. of Carcassonne and*  
*Narbonne*: id. (zhenibhre); *id. of Alby, Castres,*  
*and St. Pons*: id. (dzenibhre); *Bearnese*: genie-  
 bre (yenièbhr); *Upper Bearnese*: id. (zheniè-  
 bhre); *Rouergois*: cade, ginèbre (káde, chi-  
 nèbhre); *Southern Rouergois*: id. (dzinèbhre);  
*Northern Rouergois*: id. giniebre (zhinièbhre);  
*Western Rouergois*: cadre (kádre).—XII.  
 FRANCO-OCCITANIAN: *Forézien*: janouère, ja-  
 nouérat (zanuèr, zanuerá); *Génois*: genèvre  
 (zh'nèvre); *Vaudois*: genevri (dz'nèvri); *Juras-  
 sien Bernois*: grassi (grasi).—XIII. ANCIENT  
 FRENCH: genioivre, genioivre, genourre, genevre,  
 geneuevrièr (j'nèivr, j'nèivr, j'nèivr, j'nèivr,  
 j'nèvrièr).<sup>3</sup>—XIV. FRENCH: genieuvre, gené-  
 vrier (zh'nèivr, zh'nèvrié); *Eastern Morvandean*:  
 genàbre, genàvre (zhnàbr, zhnàvr); *Western*  
*Morvandean*: genàbe (zhnàb); *Berrichon*: genieu-  
 ve, genieuvre (zhnièvr, zhnièvr); *Angevin*:  
 genèbre (zhnèbr); *Haut Maine*: id., genieuvre  
 (zhnèbr, zhnèvr); *Lorrain of Plancher-les-*  
*Mines*: genayvre (zhnavr); *Wallon*: pèquet  
 (pèké); *Rouchi*: gènéfe, péqué (zhnef, pèké);  
*Lillois*: genéfe, péqué (zhnef, pèké); *Normand*:  
 genieuvre, genieuvre (zh'nèivr, zh'nèivr); *id.*  
*Pollelais*: id. (z'nèivr, z'nèivr); *Saintongeais*:  
 genevrièr (y'nèvrié).—C. HYBRID or DA-  
 CIAN GROUP: XV. WALLACHIAN: ienuper,  
 iuniper, inupèr, shneapan, bridishor, archit  
 (yenúper, yuniper, inúper, shneapón, bredishór,  
 arkít).

The Basque names for this shrub, which I  
 have heard from the Basque peasants' mouth,  
 are: 1. *orre*, Southern and Eastern Navarrese;  
 2. *orhe*, Western Navarrese; 3. *ipuru*, Southern  
 Navarrese, subdialectally; 4. *umpuru*, Ron-  
 calese; 5, 6. *jenèbreteze*, *hagintz*, Souletin. Other  
 names are given or used by authors, but I have  
 not ascertained their dialect. Those I know  
 are: 7, 8. *likabra*, *ipurka*, both given by Lar-  
 ramendi; 9, 10. *iñibre*, *agintze*, by Duvoisin;  
 11. *larra ona*, by Zavala; 12, 13. *aginteka*,  
*aginteka*, by Favre. Of these thirteen words,  
*orre*, *orhe*, *hagintz*, *agintze*, *larra ona* "good  
 pasturage," and *aginteka* or *aginteka*, are really  
 Basque, but the others are corruptions, some-  
 times very strange ones, of "juniperus." *Hag-*  
*intz* points to *agin*, Biscayan, for "tooth," or,  
 in other dialects, "molar tooth"; and *orre*, as

<sup>3</sup> Littré gives *genioivre* as belonging to the twelfth  
 century; *genioivre*, to the thirteenth; *genourre*, to  
 the fourteenth; *genevre*, to the sixteenth. The fact  
 however is, that *genioivre* belongs also to the fifteenth  
 century, as is clearly shown at p. 40, col. 2, of  
 Scheler's *Glossaire Roman-Latin du Quinzième Siècle*,  
*MS. de la Bibliothèque de Lille* (Anvers, 1865).  
 Now there is no doubt that the dialect of this  
 Glossary is rather the Picard than any other, this  
 being confirmed by certain words, such as *vague*,  
*quievre*, etc., "cow, goat," instead of *vache*, *chèvre*,  
 etc., which occur in the dialect of *Les Quatre Livres*  
*des Rois*, belonging to the twelfth century. If it  
 be true, as stated by Littré, that *genioivre* preceded  
*genourre* in the thirteenth century, it is not less  
 true that it followed it in the fifteenth; and this  
 proves that difference of time and diversity of  
 dialect ought not to be confounded, as is sadly done,  
 and too often indeed, by some modern etymologists.

we have seen, is the root of *Orreaga*, the Basque  
 name of Roncesvalles. L.-L. BONAPARTE.

## SCIENCE.

*The Brain as an Organ of Mind.* By H.  
 Charlton Bastian, M.A., M.D., &c., &c.  
 (Vol. XXIX. of the International Scientific  
 Series.) (C. Kegan Paul & Co.)

THE title of Dr. Bastian's work is evidently  
 a little vague. In a volume on the Brain as  
 an Organ of Mind in the International Scien-  
 tific Series, which has already given its  
 readers a general survey of the relations of  
 mind and body as viewed by modern science,  
 one would perhaps naturally look for a full  
 account of the structure of the human brain,  
 together with the functions of the different  
 centres so far as they are at present ascer-  
 tained. On the other hand it is clearly  
 possible to make the subject as wide as mental  
 physiology as a whole, for it is at least pre-  
 sumable that all conscious life is related to  
 some kind of activity of the brain in the case  
 of man and the other animals which possess  
 this organ. Dr. Bastian has seen fit to widen  
 his subject, going very fully into the various  
 manifestations of mental activity, and taking  
 a complete survey of the nervous functions of  
 the several classes of animals. The conse-  
 quence of this is that his volume attains a  
 quite exceptional size.

Whether the author has done wisely in thus  
 treating his subject may be open to  
 question. There is little doubt that the  
 comparative method is the only sound one  
 in the investigations of mental physiology.  
 Neither the observations afforded by disease  
 nor the experiments recently followed out by  
 Dr. Ferrier and others appear to satisfy rigidly  
 the conditions of the method of difference;  
 and there would seem to remain, for the  
 present at least, as the most valuable source  
 of knowledge, the method of concomitant  
 variations as illustrated in a review of the  
 variations of mental capacity with nervous  
 organisation in the different grades of  
 animal development. At the same time it  
 must be remembered that this is a very large  
 subject, and scarcely susceptible of being done  
 justice to in a volume which also discusses the  
 anatomy of the human brain, the differences  
 observable in different sexes and races, and  
 the localisation of particular mental activities  
 in particular regions of the brain.

Accordingly we find that Dr. Bastian's  
 volume, full as it is on many parts of his  
 subject, is clearly defective on other parts.  
 Chap. xiv., on Instinct, must be pronounced  
 an inadequate treatment of one of the  
 greatest difficulties in comparative psychology.  
 The same must be said of chap. xviii., which  
 treats of the mental capacities of the higher  
 brutes; and still more of chap. xxii., which  
 professes to handle the troublesome question  
 of the transition from brute to human in-  
 telligence. It must be evident indeed on a  
 little reflection that one man can hardly  
 be expected to be a specialist in these  
 widely removed regions of physiological and  
 psychological science. It may even be  
 doubted whether, in what appears to be  
 Dr. Bastian's proper region, that of recent  
 investigations in cerebral physiology, he is  
 quite as full as he might be expected to be.

At least, the reader can hardly fail to be  
 struck by the paucity of the references to the  
 rich foreign literature on the subject. How-  
 ever this be, it is beyond doubt that, when  
 taking up some of the obscure problems of  
 animal and human psychology, the author is  
 leaning on others, and these in some cases by  
 no means the best authorities.

Yet, if the volume has not exactly the  
 characteristics of a first-rate scientific mono-  
 graph, it is the result of very considerable  
 industry, and shows a fair measure of inde-  
 pendent reflection and critical insight. It  
 may be added that, as a thorough-going  
 evolutionist, who has learnt much from Mr.  
 Darwin and Mr. Spencer, the author brings  
 to the discussion of his subject all the advan-  
 tages which the new doctrine affords. It  
 hardly seems possible for those who have  
 been trained in the methods of the evolution  
 psychology to imagine how the problems of  
 animal intelligence are to be treated apart  
 from the fruitful idea of a gradual transition  
 by inherited modification. And even in the  
 case of the human mind it will be allowed by  
 all that the evolutionist is often in a position  
 to suggest an explanation when others have  
 to be silent. Hence it is satisfactory that  
 the subject of the brain and its functions has  
 been entrusted to a writer whose mind, as his  
 previous writings testify, is so deeply imbued  
 with the evolution doctrine.

Dr. Bastian's work falls into three divisions.  
 The first reviews the nervous system and  
 mental functions of the lower animals, from  
 mollusks up to the lower vertebrates, in-  
 cluding birds. The second gives an account  
 of the growth of the brain in size and com-  
 plexity in certain groups of mammals, and  
 investigates the nature of their mental  
 powers. The third deals with the human  
 brain and its activities, its development,  
 variations, &c., together with the principal  
 characteristics of human intelligence, and the  
 relation of special kinds of mental activity to  
 particular regions of the brain. Throughout,  
 the exposition is amply relieved by illustra-  
 tion—that of structure by drawings, that of  
 function by anecdote.

The most interesting point to be deter-  
 mined in connexion with the lower grades of  
 animal life is the range of consciousness.  
 Dr. Bastian treats this subject with consid-  
 erable ability, fully recognising the difficulties  
 of the case and the impossibility of reaching  
 an exact solution. He would not attribute  
 consciousness to the lower animals with a rudi-  
 mentary nervous system, nor would he endow  
 them with sensations. To talk of unconscious  
 sensation is to him, as to J. S. Mill, a contradic-  
 tion. Nevertheless, he thinks that the actions  
 of such organisms, being essentially like those  
 which have consciousness as their concomitant,  
 except in this one circumstance, must be  
 included under the term "mind." The  
 most fundamental manifestation of mind is  
 thus, with Dr. Bastian, not feeling, but cog-  
 nition, the simplest form of which is dis-  
 criminative response to stimulus; and, to  
 support this view, he falls back on Sir W.  
 Hamilton's doctrine of the relation of con-  
 sciousness to knowledge. Another point dis-  
 cussed in this first part is the nature of  
 instinct. Here Dr. Bastian too easily con-  
 tents himself with a bare quotation or two



from Mr. H. Spencer and Mr. Darwin. There are two questions which arise in relation to the complex instincts of insects, &c.—(a) How were they first arrived at? (b) How do they come to be carried out with such precision and regularity? Dr. Bastian answers the second question by saying that recurring actions tend to become automatic. But he leaves the first, to a considerable extent, unanswered. How, it may be asked, did an animal so low down in the scale as a bee or an ant learn to perform a complicated series of well-adjusted actions? From what the author says on this point, including his remarks on the plasticity of instinct, the reader would gather that he supposes these actions to be a response to visceral or other sensory stimuli, and to involve in their early form the co-operation of intelligence. Though he touches on Mr. Darwin's theory of instinct, he does not sufficiently bring out the fact that this writer supposes many of these instincts to have been developed out of accidental structural variations, certain individuals having a disposition, owing to a peculiar nervous organisation, to behave in a certain way under certain circumstances—that is to say, under the stimulus of visceral or other organic sensations and certain external impressions—without any conscious purpose.

There is nothing that need detain us in the author's account of the mental life of the higher brutes, which is on the whole careful and judicious, though perhaps the illustrations are here too lengthy and the style somewhat anecdotal. The differences between the structure of the brain of the mammals below man and that of the human brain are clearly brought out; not so clearly, however, the differences between human and the higher brute intelligence. To say that the former is marked off from the latter through the co-operation of language is to repeat a commonplace and at the same time to offer the semblance of an explanation for a real one.

On the large subject of the human brain and its activities the author has a good deal that is interesting, if not altogether new, to say. He deals well with the obstinate facts respecting the variation of brain-weight with race, &c. The conclusion reached is that there is "no invariable or necessary relation between the mere brain weights of individuals and their degrees of intelligence," but that

"should it be asked whether the proportion of megaloccephalous brains among highly cultured and intelligent people is likely to be greater than among uncultured and non-intelligent people, the answer to this question may be unmistakably in the affirmative" (pp. 371, 372).

Dr. Bastian takes up a cautious position in relation to the results of recent experiments on the functions of different regions of the brain. He is inclined to think that the centres of particular mental actions are much less sharply circumscribed than Dr. Ferrier seeks to make out. The chief point in this discussion of the cerebral functions is the contention that there are no motor centres in the cortical substance of the brain, which is supposed by the author to be the exclusive seat of conscious life, and that thus the activities of the motor centres lie wholly outside the region of mind. To justify this he argues that the so-called muscular feelings are not

"feelings of innervation"—that is to say, the concomitants of out-going nervous processes, as Prof. Bain, Wundt, Dr. J. Hughlings Jackson, and others allege, but are strictly passive sensations which first arise in consciousness as the result of in-coming nervous processes by the sensory fibres connected with the muscles, &c. These feelings arise through the excitation of what Dr. Bastian calls the kinaesthetic centres. The author's view of the muscular sense is not new, and it can hardly be said that he has done much towards the solution of this perplexing problem. In the treatment of speaking, reading, and writing as the outcome of the activity of certain parts of the brain, Dr. Bastian is very happy. Here the reader will find some good psychological observations. The author shows conclusively how prominent a part the auditory and visual centres take in these operations, and he seeks in an ingenious manner to explain hypothetically the manner of connexion between these centres as illustrated by the actions referred to, as well as by their derangements.

JAMES SULLY.

#### NOTES OF TRAVEL.

In continuation of the account of the Rev. J. Milum's travels in Western Equatorial Africa in the ACADEMY of June 5, we learn that, after leaving Shonga, his course was south-westerly over undulating country, planted with maize, guinea corn, gaaro, and the shea-butter tree. The hills ranged from 1,000 to 1,200 feet above the level of the sea, and through the valleys there flowed from the south-west several small streams, which become of some importance during the rains, but are not marked on the map. After travelling thirty miles, Mr. Milum reached Sharé (also called Saraki or Sharigi), which is beautifully situated at an elevation of 1,000 feet. To the north-west, and stretching round to the east of the town, was a range of hills about 300 feet high with flat tops, and far away to the south-east blue mountain ranges extended for miles, the intervening country being good farm-land. The River Shawsay rises in the limestone bed of a hill named Oké Amon, and, flowing through the town in an easterly direction, falls into the Oyé, which in its turn empties into the Niger. After leaving Sharé, about whose inhabitants he gives interesting particulars, Mr. Milum travelled over hills 1,000 feet high, and crossed numerous streams in the valleys to Akpado, the first town in the Yoruba country. The next place of importance was Kpani (according to the charts), which he learned from the natives was properly called Sansani, the river flowing east at the base of the hill on which the town stands being named Iporin. Passing Oshin, on the river of the same name, and Okeogé, he crossed the Rivers Onye and Aza, on the latter of which is situated Illorin, the capital of Yoruba. At this place he was well received by the king, and, according to his last letters, expected to reach Lagos in about another month.

THE Rev. T. J. Comber, of the Baptist Missionary Society's Congo expedition, who is stationed at San Salvador, has recently paid a visit, in company with Mr. H. E. Crudginton, to Sanda, about two days' journey from Makuta, with a view to finding a practicable road to Stanley Pool, on the River Congo. During the journey they were favourably impressed with the difference in the roads in this region, for whereas those from Musuka to San Salvador are very rough and hilly, with bad rivers and

swamps to cross, the paths were now found to be much better. There are fewer rivers and the swamps are not nearly so many or so bad; the hills are high, but often after an easy ascent the path winds round and across long ranges of hills, making travelling very agreeable. From Yongo, the first town reached, they had a fine view of the Zombo range of mountains, and they could distinctly see an immense cataract of water falling over the side of the mountain. From the appearance of the fall and their distance from it (about ten miles), they estimated its height to be at least 300 feet, and this agrees with the height assigned by Lieut. Grandy to the mountain. They were told by the natives that this fall forms the River Breez in the plain below, which is believed to be probably identical with the River Ambriz. Passing by Moila, the party travelled over an uninteresting plain to Sanda, where, on the whole, they were well received. The natives are said to be a simple-hearted and somewhat timid people, but it seems probable that they will allow the missionaries to form a temporary station, which will facilitate their advance to Makuta and eventually Stanley Pool.

WE regret to learn that the voyage of the steamer *Gulnare*, with Capt. Howgate's Polar expedition on board, has not commenced very auspiciously. The vessel is reported to have been towed into St. John's, Newfoundland, last week, with her machinery disabled; but it is hoped that in about a fortnight she will be sufficiently repaired to enable her to proceed northwards to Lady Franklin Bay.

MR. MENOCAL, an American engineer, who has just returned to Washington from another visit to Nicaragua in connexion with the inter-oceanic canal project, states that he has found a means of shortening the proposed route by seven miles, and thereby effecting a saving of £1,400,000 in the cost of construction.

ON May 27, Capt. N. Roldan left Buenos Ayres, with two small steamers, to explore the Rio Vermejo, or Red River, an important affluent of the Paraguay, which it joins near Curapaiti. This river, which, after rising in Bolivian territory, waters the north-eastern part of the Argentine Republic, flowing through a portion of the Gran Chaco wilderness, was a few years ago partially examined by Major Host, an engineer officer, whose exploration of the Rio Neuquen we lately alluded to.

THE arrangements are not yet complete for opening to settlers the magnificent country on the River Fitzroy, in the northern part of West Australia, which has recently been discovered by Mr. Alex. Forrest; but it is fully expected that it will prove well suited for cattle as well as for the cultivation of tropical products, though it may probably be found that sheep will not thrive there.

MESSRS. F. MÜLLER AND Co., of Amsterdam, announce, as in course of publication, the account of the journey and discoveries in the interior of Sumatra of the expedition which was undertaken in 1877-79 under the auspices of the Dutch Geographical Society. This great work has been drawn up by the various members of the expedition under the general editorship of Prof. P. J. Veth, of Leyden. The four volumes are illustrated by numerous coloured plates and woodcuts, and are accompanied by an atlas in which much original material has been incorporated. The subject-matter is dealt with in four divisions:—(1) The narratives of the journey; (2) geography, hydrography, meteorology, geology, and mineralogy; (3) ethnography and linguistics; and (4) natural history. It is a matter for great regret that so important and valuable a contribution to science should be issued in a language so little understood as Dutch, though we hope it may soon find a competent translator.

## OBITUARY.

DR. PAUL BROCA.

NOWHERE has anthropology been more zealously cultivated than in France, and by no Frenchman more ardently than by Dr. Broca. His sudden death leaves a void which will be felt not only in the scientific circles of Paris, but in every country where anthropological science is respected. M. Broca was born at St.-Foy, in the Gironde, fifty-six years ago, and was educated for the medical profession, of which his father was a distinguished member. Broca's earliest labours were professional, but the bent of his mind soon declared itself for pure science, and he so energetically threw himself into the study of anthropology that he eventually became the leader of the advanced Parisian school. It was under his direction, and by his untiring energy, that the Anthropological Society, the museum, and the School of Anthropology were founded in Paris. His pen was ever active, contributing papers of great value to the *Bulletin* and to the *Mémoires* of this society, and to his own *Revue d'Anthropologie*. Although he wrote on a great variety of subjects, his principal studies were on French ethnology and on craniometry. As a craniologist, Broca was unsurpassed, and his mathematical knowledge enabled him to devise a number of ingenious instruments of measurement. Dr. Broca's popularity as a leading man of science was lately recognised by his election as life-member of the French Senate. He was still full of physical and mental vigour, when the rupture of a blood-vessel suddenly closed his life. We believe that Dr. Broca was a member of the Société d'Autopsie Mutuelle, and his services to science will therefore not terminate with his death.

## SCIENCE NOTES.

*International Meteorology.*—The International Meteorological Committee, appointed by the Congress of Rome (1879), will hold its first meeting at Berne on the 9th prox. The following is the programme of questions to be considered by the committee:—

1. Report on the action of the committee since the date of the Congress at Rome.
2. Report of the Polar Conference (Weyprecht's project) held at Hamburg in October 1879.
3. Proposed Conference for Agricultural Meteorology summoned for September 6 at Vienna.
4. Proposed comparison of the standard instruments of the chief observatories of Europe.
5. Proposed catalogue of meteorological observations and of meteorological works and memoirs in all languages.
6. Proposed international tables for the reduction of observations.
7. Proposal for an international meteorological dictionary.
8. Report on the meteorological organisation of England in 1877, being a Supplement to the fifth Appendix to the Report of the Roman Congress.
9. Proposal by Capt. Hoffmeyer for an international telegraphic service for the North Atlantic.
10. Proposal respecting the exchange of meteorological publications by post.

The circular convening the meeting, which is signed by Prof. Wild and Mr. Scott, requests all persons wishing to make any communications to the committee to address them to Mr. Scott at 116 Victoria Street during the current month.

*Peruvian Ethnography.*—In 1875 the French Minister of Public Instruction commissioned M. Charles Wiener to undertake an archaeological and ethnological exploration in Peru and Bolivia. The investigation was carried on for three years, and resulted in the collection of no fewer than four thousand specimens, which are now deposited in the Muséum Ethnographique in Paris. M. Wiener has just

published a handsomely illustrated volume descriptive of his journey and of its scientific results. The volume contains a mass of archaeological, ethnological, and linguistic matter which cannot fail to be welcome to every student of American anthropology.

*Agricultural Meteorology.*—A private conference on the relations of meteorology to agriculture and foresting will be held at Vienna on September 6. The following is the programme of subjects for discussion:—

"The object of the conference for agricultural and forest meteorology is not only to discuss new methods and investigations in this special branch of meteorology, but also to determine with greater accuracy than is at present attained the part which existing meteorological central offices, with their systems of ordinary stations, can take in the development of this branch of meteorology by their observations and enquiries, and also to consider the ways and means of organising this participation in the best manner possible. Accordingly, the proceedings of the conference will be especially concentrated on the following points:—

"1. What are the mutual relations between the meteorological elements and vegetation, not only such as are proved to exist, but such as are theoretically supposed to be probable?

"2. What meteorological observations are to be particularly attended to, with especial reference to their influence on vegetation?

"3. How far and in what way can meteorological observatories and stations, without interfering with their other work, include these observations in their sphere of operations?

"4. Would it not be useful, with a view of establishing special systems of observations for this object, such as, for instance, phenological observations, to prepare general instructions?

"5. Can, at the present moment, meteorological central offices issue weather forecasts for the use of agriculture with reasonable prospects of utility; and if this question be answered in the affirmative, how can the service be organised as fully as possible?

"Preliminary materials for the answers to these questions will be found in the Reports of Dr. Lorenz and Dr. Bruhns to the Roman Congress on art. 35 of the programme. These Reports have also been published separately in German, and in abstract in French, in the collection of all the Reports presented to the congress issued by the Central Office at Rome. In the latter volume a Report of M. Denza on the same subject will be found."

At the annual meeting of the council of the Royal School of Mines, the prizes and associations were awarded as follows:—The Edward Forbes medal and prize of books to H. M. Platnauer; the De la Bèche medal to John Greene; the Murchison medal and prize of books to H. M. Platnauer; Associates (mining and metallurgical divisions)—E. B. Lindon, P. W. Stuart Menteath, Ralph Scott; mining division—John Greene, B. Mott, H. E. Tredcroft; metallurgical division—B. S. Benson, J. J. Beringer, D. B. Bird, H. S. Cotton, W. Cross, W. L. Grant, G. S. Grundy, C. L. Higgins, B. McNeill, T. H. Reeks, James Taylor; geological division—H. H. Hoffert, and H. M. Platnauer.

MR. ALFRED TYLOR is enlarging and completing his important papers on the principle of coloration in nature, and its applicability to architecture, which he read before the Anthropological Institute and the Royal Institute of British Architects this session. He finds that one great plan of coloration is carried through all vertebrate animals—namely, that the great lines of structure are coloured, as in the stripes of the zebra and stripes and spots of the tiger, down the spine and ribs; the decoration is axial. On the other hand, in the invertebrate kingdom, the decoration is marginal, not axial, because the mollusks grow by borders; all the invertebrata have some kind of border ornament. The butterflies and birds are intermediate; but the

main rib which carries the wing or main wing is always differentiated by colour or nervures. So are often the strong wing-working muscles on the back of a bird. The general law is, that colour or ornament is intended to express and accentuate function, and difference of colour to imply difference of function.

On August 29 the city of Blois is to inaugurate a statue to Denis Papin, the great French physicist, who was born within its walls August 22, 1647.

ANTHROPOLOGISTS who follow with interest the recently organised anthropological and archaeological expedition into Central America, under French and American auspices, may turn to Dr. Bodichon's *Etudes sur l'Algérie* for an anticipation of some of the conclusions recently arrived at concerning the primitive races of Central America. In pp. 164-68 of this work, the writer cites the surmises of ancient authors on the subject, and makes many interesting remarks thereupon, the result of his own study and investigation.

It is proposed to republish by subscription in a collected form all the separate memoirs and papers of the late Prof. A. H. Garrod, to be prefaced by a biographical notice and portrait of the author. It is estimated that they will form a volume of about five hundred pages royal octavo. Intending subscribers should communicate with the secretary of the Garrod Memorial Fund, 11 Hanover Square, W.

## PHILOLOGY NOTES.

THE *Journal of the Asiatic Society of Bengal*, vol. xlviii., part i., No. 4 (1879), contains a short paper by Mr. St. Barbo, of the Bombay Civil Service, on "Pali Derivations in Burmese," a very interesting philological thesis very inadequately handled. Mr. Peal, of Sibbsagar, points out "A Peculiarity of the River Names in Assam," giving a list of about a hundred and thirty such names commencing or ending with the syllable *di*, and of nearly the like number commencing or ending with the syllable *ti*. The writer proposes to draw from this peculiarity some conclusions with regard to the distribution of the races who occupied these districts before the advent of the present inhabitants. Mr. Growse follows with a paper on "Bulandshahr Antiquities," of the twelfth century mostly, which is followed by a note of Rajendra Lal Mitra's on two illegible inscriptions discovered there. Mr. Rodgers contributes an article on the "Copper Coins of the Old Mahārājas of Kashmir" who reigned between 875 A.D. and 1153 A.D., and another on the "Copper Coins of the Sultans of Kashmir" in the fifteenth and sixteenth centuries. Mr. V. A. Smith, of the Civil Service, and Mr. Black, C.E., have some "Observations on Some Chandel Antiquities," supplementary to Gen. Cunningham's Report on the remains of Khajurāho and Mahoba, with additional plans and facsimiles of inscriptions.

THE *Indian Antiquary* for May commences with a short notice of the Gangai Kondapuram Sivite Temple, one of the largest and most beautiful in India, which has escaped notice on account of its secluded position. Mr. Richards, of the Church Missionary Society, has a note on the "Grass Garments of the Tandu Pulayans of Travankore." Dr. Hoernle then contributes a notice of a very interesting "Pali Rock Inscription" in the old square alphabet. The Rev. Samuel Beal points out that the well-known expression Samana does not necessarily mean a Buddhist, and that the Greek references, therefore, to Samanas do not necessarily apply to Buddhists. He maintains that the distinction between Brāhmins and Samanas was equivalent to



Brāhman and non-Brāhman; and this is no doubt correct, if it be added that the distinction is confined to religious teachers and ascetics. Mr. Fleet continues his valuable series of papers on "Sanskrit and Old Canarese Inscriptions," publishing here two Western Chālukya grants, the first of which, he thinks, is not genuine, and the second of which is dated in Saka 622—that is, 700 A.D. Mr. Thomas concludes his paper on "Buddhist Symbols." Dr. Muir contributes a translation from Mahā Bhārata xii. 2033 and the following verses (not included in his published volume); and the unfavourable review of Rājendra Lal Mitra's *Buddha Gayā* is continued in a trenchant way which the native scholar will find much difficulty to answer.

*Le Dénouement de l'Histoire de Rama*, par Félix Nève (Louvain: Peeters), is a popular translation into French of the *Uttara Rāma Carita* of Bhavabhūti, by that professor at the Louvain University whose name is already well known by former labours of the same kind. The Introduction contains a lengthy aesthetical criticism of Bhavabhūti, more especially as compared with Kālidāsa, and a discussion of the meagre details known of Bhavabhūti's life, to which nothing new is added.

*On the Classification of Languages: a Contribution to Comparative Philology*. By Gustav Oppert, Ph.D., Professor of Sanskrit, Presidency College, Madras, &c. (London and Madras: Trübner.) The aim of this little book may be best set forth in its author's own words. It "purposes to divide all languages into two classes, concrete and abstract," according to the propensity of each towards concreteness or abstractness in expression. Below this division are groups into which the various tongues are classed as usual, "according to their differences of external appearance; whether it be incorporative, as the American; alliteral, as the African; monosyllabic, agglutinative, or inflectional."

"The principal arrangement rests on the tendency displayed by a language in its peculiar mode of thought. Though it may appear difficult, may even be impossible, to find access to the mysteries of reflection, we yet believe it will be possible to fix in the various languages on certain enunciations, which once for all determine the nature of a language. We shall show how the terms of relationship supply this demand most efficaciously, and, using them as a guide, we shall soon observe how all languages arrange themselves in two groups, in which one displays a concrete, and in another which manifests an abstract, tendency. This inclination occasionally assumes in the one case a specialising, and in the other case, a generalising aspect."

e.g., in the formation of the dual and plural of the first personal pronoun; but these and the like are only modifications of the inborn tendency. "We shall next turn our attention to the manner in which the different categories, as gender, number, time, and space, are treated in the different dialects." This theme is fully and ably discussed in about a hundred pages, to which a scheme of the author's system of classification, tables of languages, indexes, &c., are annexed. While we do not consider that Dr. Oppert has proved his case, and think it unfortunate that he should have chosen the most notoriously difficult classes of terms as his examples, it is impossible to deny the acuteness with which he handles his subject, and it must be allowed that the linguistic classification which he proposes is in many respects better than any hitherto advanced. The book is of course "hard reading;" but it is worth careful perusal, as exhibiting in the clearest light an hypothesis which must not be overlooked, and which seems capable of affording good help in several hitherto unsolved questions, though it is not, we believe, destined to fulfil the great rôle with which the learned author would entrust it.

*Les Religions et les Langues de l'Inde*, par Robert Cust ("Bibliothèque Orientale Elzévirienne;" Paris: Leroux), is a popular account of the religions and languages of India, the latter part of it being an abstract of the larger and more complete works published by the same author in Trübner's Oriental Series. The present work scarcely rises in scholarship or importance above the standard of magazine articles, the writer having accommodated himself to the principle adopted in all the works published in the Bibliothèque Orientale Elzévirienne of giving neither authorities, notes, index, nor table of contents, nor even headings to the pages. Mr. Cust thinks it possible to fix "the date of the Vedas," and even "the date of Rāma," and is not *au courant* with the latest literature on the first part of his subject. But he has much acquaintance with, and sympathy for, the present religious beliefs in India; and there are many incidental comparisons and suggestions throughout this little volume which will be of service to the critical student of the history of the development of religious belief in India.

#### MEETINGS OF SOCIETIES.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, July 1.)

LORD TALBOT DE MALAHIDE in the Chair.—Mr. Bunnell Lewis read a paper on "Antiquities in the Museum of Palermo." After some introductory remarks on the history of Sicily and the monuments of the various races that have occupied it, Mr. Lewis invited attention to the following subjects:—(1) A bronze caduceus from Imachara, bearing the inscription IMAXAPAION ΔΑΜΟΞΩΝ; it may be compared with a herald's staff from Longanus in the British Museum. (2) Three lions' heads, used as gargoyles, from a temple at Himera; they belong to the best period of Greek art, and, while there is a general resemblance, differ in details. (3) Graeco-Roman mosaics from the Piazza Vittoria, Palermo; discovered in the year 1868. The grand mosaic appears to be nearly contemporary with those at Pompeii; it contains many mythological subjects, among which the heads of Apollo and Neptune are the finest. The representations of the seasons are like Ceres, Flora, and Pomona at Corinth. In the same building was discovered a mosaic, in which Orpheus is portrayed surrounded by birds and beasts; the workmanship in this case is inferior, and suggests the age of the Antonines as a probable date. (4) A Byzantine gold ring, found at Syracuse, with a sacred personage (Christ or the Virgin?) standing between an emperor and empress. This device occupies the bezel, and round it are the words +OCΘΠΑΟΝΕΥΔΟΚΙΑΕΕΤΕΦΑΝΟCΑCΗΜΑC. Outside the hoop of the ring are seven facets, each containing a scene from the Gospel history—viz., the annunciation, visitation of Elizabeth, nativity, adoration of the magi, baptism of Christ, Ecce Homo, and women at the sepulchre. Prof. Salinas says that the Eudocia mentioned in the motto is the wife of Heraclius I., but it seems more likely that Eudocia Macrembolitissa is intended, and that the ring commemorates her marriage with Romanus Diogenes. According to this supposition, the ring should be assigned to the latter part of the eleventh century. In conclusion, Mr. Lewis spoke of Palermo as a seat of learning, and made special reference to the services which Prof. Salinas has rendered to classical archaeology.—Mr. F. C. J. Spurrell exhibited, and gave a highly interesting account of, a remarkable find of implements and chips from the floor of a palaeolithic flint workshop at Crayford, Kent, and showed in the clearest and most conclusive manner that hither came a "palaeolithic man" who chipped his flints, and then, for some reason—a sudden storm, the appearance of an enemy or of a beast—departed never to return to claim his valuable property from the foreshore.—Mr. W. M. F. Petrie exhibited and explained a large collection of plans of earthworks and stone remains in Kent, Wilts, and Cornwall.—Mr. W. T. Watkin sent some notes on recent excavations at Maryport and Beckfoot.—Mr. W. J. Bernhard Smith sent a late sixteenth-century *repoussé* worked

and etched knee-cap of steel in the form of a lion's face.—Mr. J. Nightingale exhibited two pairs of stirrups, one pair of wood covered with open ironwork from the Spanish Main, the other pair of open ironwork perhaps as early as the sixteenth century.

SPELLING REFORM ASSOCIATION.—(Tuesday, July 6.)

C. B. ARDING, Esq., in the Chair.—Mr. H. Woollen read a paper on "Speech-production: its Proximate Bases and Symbols." It was shown that the sounds of the language admitted of analysis into a comparatively small number of elementary sounds, from which the actual sounds were formed by the influence of accentuation, a point to which the lecturer thought that sufficient attention had not hitherto been paid. The lecturer saw only accentual differences in various sounds which had formerly been thought to be fundamentally distinct. The paper was very fully illustrated by diagrams and tables.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, July 6.)

DR. S. BIRCH, President, in the Chair.—Prof. Sayce read a paper on "The Hittite Monuments." In referring to a previous paper communicated to the society, and printed in the *Transactions* (vol. v., pp. 22-32), in which it was suggested that the so-called Hamathite inscriptions ought rather to be termed Hittite, that the hieroglyphs in which they were written were of Hittite invention, and that the existence of these inscriptions indicated an early connexion between the city of Carchemish and the Hittite people, it was now pointed out by Prof. Sayce that his suggestions had been abundantly proved, and that for the future the monuments in question must be spoken of as Hittite, and not Hamathite. The various inscriptions known were then referred to, and the sculptures noticed by Texier, Hamilton, and Perrot in different parts of Asia Minor were considered. These bear some resemblance to Egyptian art on the one side, and still more to Assyrian art on the other, but yet have a very marked and peculiar character of their own. What made the matter the more interesting was that there were also certain elements of Greek art which could not be derived from a Phoenician source, but could be traced back to this peculiar art of Asia Minor. The sculptures particularly referred to were found carved on the rocks at Boghaz Keul and Eryk, &c., &c., and, above all, at Karabel, on the old road between Ephesus and Sardes. The latter the author had carefully examined last autumn, and they were, he thought, of special importance as proving that Hittite influence and culture once penetrated as far as the shores of the Aegean. The characteristics of the art which was considered to be Hittite were described, and the historical notices of the nation on ancient monuments referred to. The various Hittite monuments known were described, and the hieroglyphic names of various gods and goddesses from the sculptures at Boghaz Keul, Hamath, Aleppo, Carchemish, &c., considered. The divinities all appear to have their appropriate symbols, and Hittite characters are attached to each of them, evidently expressing their names. Each group of characters begins with the same hieroglyph, which it was considered must therefore be the determinative prefix of divinity. This character, on account of an apparent resemblance to the Egyptian determinative for country, had been formerly supposed to denote a city. Prof. Sayce now, however, traced its origin to the winged solar disc, and pointed out the various forms in which the two symbols appear on the monuments, which, he urged, showed at once that this must have been the case. The probable names and identification of some of the Hittite gods were next considered. From squeezes taken from the sculpture at Karabel, the author had, he considered, proved the monument to be of Hittite origin, as he found that duplicates of the characters engraved upon it were among those on the stones from Carchemish and Hamath. The second pseudo-Sesostris he also took to be of Hittite origin, being little more than a reversed copy of the first, set up by this nation as a visible sign of empire. The inscriptions themselves were next considered, some of which, such as the tip-tilted boot, or the head crowned with the Hittite tiara, proved that they could not have been derived from a foreign source,

The simplification of many of the characters into what may be termed hieratic types may be traced. While the characters found on the Hittite monuments of Asia Minor agree with those of Carchemish, the characters found in the inscriptions of Hamath and the seal impressions from the palace of Sennacherib are considerably simplified. The more difficult hieroglyphs, such as the heads of animals, have been replaced by conventional groups of lines, and the tendency has been to substitute straight lines for curves. Prof. Sayce expressed the opinion that a large number of the characters were simple ideographs, of which examples were given with suggested meanings. The opinion expressed in the paper already referred to, that the Kypriote syllabary was derived from the Hittite hieroglyphs, was considered at length. Prof. Sayce stated that, although he had at one time withdrawn this theory, having been converted to the view of Dr. Deecke, who found the origin of the Kypriote characters in the Cuneiform syllabary of Nineveh, the fresh materials which had accumulated during the last three years had made him return to his old suggestion. An appendix was added to the paper of the Hittite names mentioned in the Old Testament, and the Egyptian and Assyrian inscriptions.—A communication from M. Terrien de Lacouperie, on the common origin of the Akkadian and Chinese writing, was read.—The Rev. J. N. Strassmaier communicated the translation of a contract tablet of the seventeenth year of Nabonidus. This tablet, which is in the collection of the Louvre, is marked M. N. B. 1133, and contains rather an unusual form of contract.—Mr. Richard Cull contributed "Remarks on the Form and Function of the Infinitive Mood in the Assyrian Language."

#### ROYAL SOCIETY OF LITERATURE. — (Wednesday, July 7.)

SIR PATRICK DE COLQUHOUN, Q.C., V.-P., read a paper "On the Pelasgi and Albanians," in which he maintained the view that the latter, who call themselves "Skipetari," are the lineal descendants of the semi-mythical Pelasgi, who, he considered, derived this name from their Greek neighbours. The derivation of the name from any supposed "King Pelasgus" he held to be an absurdity, the government in the earliest days, as now, being in the hand of tribal chieftains elected when necessary. Many such examples may be found, those of Agamemnon and Cassivelaunus being exactly to the point. Sir Patrick considered the evidence of antiquity to be clearly in favour of the common origin (though at a very remote date) of both Pelasgi and Greeks, the main distinction between them being that, while the Pelasgi admitted no affiliation from without, the Greeks largely incorporated foreign races. Most of the Greek deities, it is admitted, were of Pelasgian origin. The Pelasgi were simple warriors; the Greeks, after a high cultivation of art, became effeminate, and were thus exterminated. The Pelasgi were naturally pushed back into their mountains by the spread of the Hellenic race, but there they have remained through all time. The strength of Alexander's Macedonian phalanx was, the writer believed, to be attributed to the large number of "Pelasgi," or Skipetar, who served in it.

#### INDEX SOCIETY. — (Friday, July 9.)

THE second annual meeting was held in the rooms of the Society of Arts, His Excellency J. RUSSELL LOWELL, the American Minister, in the Chair.—The report of the council contained an account of the work already accomplished by the society, and of that which is now in hand, and concluded with a notice of such index work outside the sphere of the society as had come to the knowledge of the council.—The Chairman, in moving the adoption of the report, said that he had very great pleasure in expressing his cordial sympathy with the object of the meeting, and his belief not only in the usefulness but also in the practicability of the ends which the society proposed to itself. He said he should hope to call the attention of his friends in America to the matter, and to get some assistance from that country. It was a great gratification to him to have been asked to preside on this occasion, as it was a sort of recognition of the cosmopolitanism of the republic of letters,

and it was a further pleasure to have the opportunity of expressing that good feeling between the two countries which he always liked to cherish—between two countries which should have no rivalry except in a common pride of ancestry and in all good works.—Mr. H. S. Ashbee seconded the adoption of the report, and the resolution was carried unanimously.—It was moved by Mr. Edward Solly, F.R.S., and seconded by Mr. G. C. Boase, "That the council be requested to appoint a committee to consider the best mode of indexing the various biographical collections, with especial reference to the *Annual Register* and *Gentleman's Magazine*.—It was moved by Mr. G. Laurence Gomme, F.S.A., and seconded by Mr. Cornelius Walford, "That the council be requested to appoint a committee for the purpose of considering and reporting upon the best arrangements to be made for the compilation of an index of places where Roman remains have been found in Great Britain, and of learning what co-operation the Index Society is likely to receive from other societies in this work."—This resolution was supported by Prof. Hales and Mr. Coote.—It was moved by Mr. Ernest C. Thomas, and seconded by Mr. H. Trueman Wood, "That this meeting is of opinion that it is advisable to open an office as soon as the funds of the society will allow of the necessary expenditure, and hereby recommends the council to appoint a committee to report on the probable outlay."—The resolution was supported by Mr. Hyde Clarke.—These resolutions having been carried unanimously, the following council was elected for the year 1880-81:—President, His Excellency the American Minister; vice-presidents, Robert Harrison, Sir Henry Thring, K.C.B., William J. Thoms, F.S.A., Edward B. Tylor, D.C.L., F.R.S.; treasurer, Edward Solly, F.R.S.; director and secretary, Henry B. Wheatley, F.S.A.; Edward W. Ashbee, F.S.A., Walter De Gray Birch, M.R.S.L., George C. Boase, Joseph Brown, Q.C., William Chappell, F.S.A., Colonel Chester, LL.D., G. Laurence Gomme, F.S.A., Robert E. Graves, Prof. W. Stanley Jevons, F.R.S., the Rev. W. D. Macray, F.S.A., the Rev. Prof. Mayor, the Rev. William H. Milman, Edward Peacock, F.S.A., the Rev. Prof. Skeat, Ernest C. Thomas, H. Trueman Wood.—After thanks had been given to the auditors and to the Society of Arts, the meeting concluded with a vote of thanks to the chairman, which was moved by Lord Alfred S. Churchill and seconded by Mr. Hyde Clarke.

#### PHILOLOGICAL SOCIETY. — (Friday, July 9.)

A. J. ELLIS, Esq., President, in the Chair.—A special meeting was held to discuss notes and lists of words drawn up by Mr. H. Sweet, at the request of the society, to serve as a basis for the partial correction of English spelling. It was agreed to make the following general principles the basis of an immediate partial reform:—(1) The omission of silent, etymologically useless letters whenever it does not involve further disputed changes, as in *island* for *island*. (2) Restore older phonetic spellings, as *feld*, *ake*, for *field*, *ache*. (3) Eliminate irregularities and unphonetic spellings by extending forms and principles already in use, as in *ov*, *in*, *traveler*, for *of*, *inn*, *traveller*. A variety of other general principles bearing on etymology, the advisability of distinguishing like-sounding words by their spelling, the reform of pronunciation, &c., were discussed, and definite, though, as yet, not final, results were arrived at. The details of the omission of final and inflectional or derivative *e* in such words as *live*, *come*, *goose*, *eye*, *looked*, *driven*, and a few others were also discussed, the rest being postponed for another special meeting.

#### FINE ART.

##### ART BOOKS.

*Tapestry Painting*. By Lewis F. Day. (Howell and James.) The art of tapestry painting, as encouraged by Messrs. Howell and James, may lay claim to the title of new. Instead of aiming at an imitation of ancient worked tapestry, its object is to produce decorative paintings on textiles, effective and useful for a variety of modern purposes, which no other means would

answer so well. For screens it is admirable; for occasional hangings it is the cheapest, cleanest, and most effective of all contrivances; for decorating the fronts of pianos it is the *beau-idéal*, being capable of any description of ornamentation, and as puerous to sound as the old dusty silk. Its greatest advantage is, however, its value in educating the taste of amateurs both for design and colour, as it allows infinite scope for invention, large range of effect, and more facility for experiment than many other minor arts. Mr. Day's little treatise is written with great taste and skill, pointing out with clearness, but without any special pleading, the merits of the new method.

*The Art of Fan Painting*. By M<sup>me</sup>. la Baronne Delamardelle. Translated by Gustave A. Bouvier. (Lechertier, Barbe and Co.) This translation will be useful to those who wish to practise the art of fan painting, but it is very badly done.

*The A B C of Art*. By Robert T. Stothard, F.S.A. (W. H. Allen and Co.) "The true artist," says Mr. Stothard, "learns from practice that there are three sets of rules for form, three for light and shade, and three for colour. Each three terminates a sitting, allowing of an interval for the process of drying or relaxation." He also informs us that

"if we desire to perfect our system we must reduce it to three states—viz., moral, rational or mental, and spiritual. The first begins with the watchful care of our mothers; the second at seven or eight in secular (subsequent to the Catechism); and the intellect its Ally Spiritual, when we feel our responsibility."

Although the book has only thirty-three pages it contains many passages quite equal in merit to those we have chosen; the illustrations show the same hand, but are not perhaps quite up to the level of the letterpress.

*Revue des Arts décoratifs*. (Paris: A. Quantin.) If France, according to the Marquis Ph. de Chennevières, who writes the Introduction to this new periodical, was a little late in instituting museums of decorative art for purposes of national instruction in design, it has more than matched other countries in providing art-literature and beautiful illustration of art of all kinds. The publication just commenced appears likely to add one more to the list of those French art periodicals in which beauty of type and fine quality of illustration are united with clever writing and careful editorship. It has also another French characteristic—its special well-defined aim, viz., to carry out the principles and ideas of the two societies of the Union Centrale des Arts appliqués à l'Industrie and the Musée des Arts décoratifs, or in other words to furnish both artist and artisan with the best information and models for their study. Beside containing a *Bulletin* of each of these societies and an account of the treasures of the Musée lately re-opened in its new home in the Palais de l'Industrie, the first number contains a first short article on Viollet-le-Duc, with two excellent woodcuts from his designs, German correspondence, and a *chronique*. The illustrations, *hors du texte*, are a pleasant contrast to those of the publication called *The South Kensington Museum*; the lithograph of *Modèle de Flambeaux*, par P.-P. Prud'hon (XVIII<sup>e</sup> Siècle), is bold and effective; and a *photogravure* of some Chinese porcelain is perfect in its way. The latter represents some specimens from the famous collection of M. Paul Gaspard, which has been purchased by M. Adrien Dubouché for the museum at Limoges, and is now being exhibited at the Musée des Arts décoratifs before its removal from Paris. An article on this collection is promised shortly.

THE third number of the *South Kensington Museum* contains some interesting illustrations,



especially the fine marble panel of the *Deposition* of the school of Donatello, No. 314, 1878. The plates are, however, poor, and the letterpress, as usual, contains much useful information in a very slovenly English.

The proprietors of *The Young Artist*, in the current number now before us, offer ten prizes, varying in value from five to twenty shillings, for copies by boys or girls of subjects which have appeared in this useful little periodical.

*Les Illustrations des Ecrits de Jérôme Savonarole publiés en Italie au XV<sup>e</sup> et au XVI<sup>e</sup> Siècle, et les Paroles de Savonarole sur l'Art.* Par Gustave Gruyer. Ouvrage accompagné de trente-trois Gravures exécutées d'après les Boix originaux par A. Pilinski et fils. (Paris: Firmin Didot.) Prof. Villari and P. Ceslas Bayonne have already given sufficient proofs that Savonarola did not oppose the cultivation of the fine arts; and now M. Gruyer, in discussing the charming and very remarkable illustrations to Savonarola's writings published during his lifetime, has given us another instance of this fact. The finest specimens of these illustrations, reproduced in facsimile, will certainly be welcome to all students of Renaissance art, to the knowledge of which this monograph is a contribution of peculiar importance. Even Vasari refers to the intimate relations between the great Dominican monk and the first artists of his day, and we also know that Botticelli wrote a *Life of Savonarola*, now unfortunately lost. M. Gruyer, in referring to the great artistic value of these compositions, does not think proper to ascribe them to any well-known master.

"We must resign ourselves not to know what has not been transmitted to us, and we must be satisfied with admiring the self-abnegation of the artists of the past, who bestowed all their talents and all their intellect upon productions of so humble a character, caring not in the least for their own reputation or for the preservation of their name."

Some of the woodcuts certainly recal the style of Botticelli (see p. 178); others are in the manner of Mantegna (see pp. 37-39); but, as the technique of the engravers did not attain to the refinement of the original drawings which served them as models, it would be somewhat hazardous to pronounce a criticism on the individual style of the unknown hand which drew the design. Nevertheless, there is still room to hope that, among the countless treasures of unexplored drawings by Old Masters, some may be found with the help of which such questions may be solved. All the editions of Savonarola's works published at Venice are dated, but none of those which appeared at Florence. The earliest date seems to be 1492, the last 1544. On the whole, those engravings which were executed before the end of the fifteenth century possess the greatest charm. The author treats his subject in quite an exhaustive way. His systematic descriptions of the single plates are expressed in a clear and incisive style. The last chapter is entitled "*Paroles de Savonarole sur l'Art*," and contains numerous quotations from the monk's writings, which all tend to show that his alleged opposition to the fine arts was only directed against the libertinism of the humanists and their adherents. From passages like the following it becomes evident that Savonarola even advocated the pursuit of the artist in the service of the Church:—"The figures painted in churches are like books for children and women. . . . Those paintings which, by their inferiority, become ridiculous ought to be removed. Only distinguished artists should be allowed to paint in churches," &c. In reading these and similar remarks one becomes convinced that the aesthetic doctrines of the reformer, who even permitted the nuns in the monastery of St. Catherine at Siena to paint and to model, may likewise have inspired, to a certain extent, the illustrators of his

sermons and treatises. M. Gruyer refers to no less than forty various illustrated editions of Savonarola's works.

*Leonard de Vinci et la Statue de Francesco Sforza.* Par Louis Courajod. (Paris: Champion.) A few years ago, M. Courajod published in the *Gazette des Beaux-Arts* a drawing of an equestrian statue preserved in the Print Room of the Munich Gallery, and declared it to be a reproduction of the lost Sforza monument modelled by Leonardo da Vinci at Milan about the year 1494. The account of his discovery was everywhere read with the greatest interest, but it also gave rise to various hostile criticisms. This fact has by no means induced M. Courajod, as he was practically asked to do, to acknowledge himself in the wrong. On the contrary, he has now restated his views, confirming them with the results of new researches, and, moreover, discussing the opinions of his opponents. This interesting publication is accompanied by numerous illustrations after drawings by Leonardo and others referring to the subject. It must be admitted, first of all, that the head of the horseman in the Munich drawing resembles closely the head on the Duke's medals, a fine specimen of which is preserved in the British Museum. This fact may seem to favour M. Courajod's suggestion. On the other hand, we learn from the *Archivio Storico Lombardo* that in 1869 a well-known connoisseur, the Italian Senator Giovanni Morelli, had recognised in the now famous Munich drawing the hand of Antonio del Pollajuolo, whom he supposed to have been in competition with Leonardo for the execution of the Sforza monument. Morelli's ingenious solution of the problem is moreover confirmed by a passage in Vasari, who tells us that he himself possessed two drawings by Pollajuolo for the Sforza monument. Perhaps M. Courajod has not entirely succeeded in confuting Signor Morelli's views, as reported by his friend Mongeri; but we will leave this point undecided for the present, as Signor Morelli intends to publish very shortly a detailed explanation of the Munich drawing. At all events, those critics who prefer to take an independent view of the questions raised by M. Courajod will thank him for his comprehensive researches, and everyone will allow him the great merit of having brought together most of the historical records relating to the Sforza monument. On p. 30 we find a hitherto unknown epigram, discovered by M. Eug. Müntz at the Bibliothèque Nationale, and headed "*Johannes Tollenius in divi Francisci Sfortiae erea [sic] statua.*" From this, of course, nobody will venture to conclude that Leonardo's model had really been cast, although it can no longer be doubted that he had planned the casting of the figure. The anonymous biographer of a Magliabechian MS. says: "It was to have been cast in bronze, which was commonly believed to have been impossible, especially as it was Leonardo's intention to cast it in one piece." But this last statement is, we think, confuted by the MS. note at Windsor, where Leonardo distinctly writes on "*Del fare la forma di pezzi.*" If among the numerous but unfortunately very dissimilar sketches at Windsor representing horsemen, we prefer, in the question before us, to rely on those which appear to be meant for representations of the statue when already modelled, we may find a new clue to the solution of the problem. We may, however, refrain here from such investigations, as these records of Leonardo, for the first time published in Dr. Richter's contribution to the *Biographies of the Great Artists*, appeared after the publication of M. Courajod's book, and could not, therefore, be taken into consideration by him. The evidence of the autograph quoted above against the sentence of the old biographer seems to us quite

indisputable, but we have here referred to it again in order to give a practical answer to the remarks of a critic in the *Times* of January 27. A very slight reference to the context in Dr. Richter's biography will probably have made clear to every reader the author's true meaning.

## OBITUARY.

TOM TAYLOR.

MR. TOM TAYLOR has died—and to the real regret of a large public and of many friends—at a period of life which the man of literature is hardly ever permitted to overpass. Even the robustness of an exceptional temperament, and one upon which the strain of work told seemingly but little, did not carry him beyond a time which to the lawyer, the country squire, the merchant, or the politician is but the beginning of active old age. He was sixty-two or sixty-three. Some compensation for a premature death may perhaps be seen in the fact that Mr. Taylor died in the strenuous pursuit of the business which was his pleasure. Until almost the very last he had continued to edit and to criticise with the energy and thoroughness which so much belonged to him.

It is on his work as a dramatist and as an art critic that Mr. Tom Taylor's longest claims to public esteem are based, and the strength of these claims will, without doubt, be allowed. For the last seven years or so he had been editor of *Punch*, which he had conducted during that time on the old lines—the humour he encouraged continually innocent, simple, and pure, as befits English humour and the taste of this generation; the politics, the traditional politics of *Punch*—those of the Liberal party on its more moderate side. But as a dramatist and as an art critic he was much longer before the world, and a success universally admitted attended him in both of these functions. Along with Mr. Westland Marston, he was for many years in what we should call the dark ages of the modern English theatre—and until the comparatively recent revival—almost alone in upholding the standards of literary excellence among audiences that asked for nothing better than sensation scenes. Much of his dramatic work—much even of the best of it—was done at a time when the playhouse was hardly reckoned as a place at which it was probable that educated men, and that women of refined life, might be found. Some twenty or thirty years ago the English dramatist had to deal with an audience greatly inferior to that which may easily be gathered at a West-end playhouse to-day, and poetic invention and literary agility and taste—such as belonged pre-eminently to the author of *The Patrician's Daughter*—were of themselves unable to command even the shadow of popular theatrical success. Mr. Tom Taylor was a man of the world who took accurate measure of the capacities of his time and of its tendencies, and led people on, generally gradually—though in one or two instances, indeed, with an abruptness they resented—to the appreciation of better than merely sensational work. He mixed with his often nervous style and with his continuous efforts to embody definite character such scenes of comedy as the public readily enjoyed; thus the success of *The Overland Route* was attained where a less discreet dramatist might have met only with failure. Construction, Mr. Taylor closely attended to. His plots—especially in the pieces in which easy comedy is not in the main relied upon—were woven with conspicuous care. Thus we have *The Fool's Revenge* and *Plot and Passion*—pieces which owed much to two or three excellent actors, but which owed more to their author, as their healthiness of life, when divorced from the actors who originally appeared in them, has conclusively shown.

In *Clancarty* he made the best use of historical material. To popular sympathies, too, Mr. Taylor did not hesitate to appeal, but always in a wholesome fashion. *The Ticket-of-Leave Man* is not an apology for the class, but a plea for fair play to the individual. In some respects this is one of the best of the author's many skilfully contrived dramas. If it does not belong to literature, it takes account very adroitly of the conditions of stage representation. Its omissions are calculated omissions; allowance is made for that which will be supplied on the boards of the theatre. The end aimed at, and which must always be kept in view, is not a play for the closet, but an acting play that will be effective on the boards. The characters are to be true, but they must be tolerably familiar. The dialogue is to be studied and pointed, but it must not be too subtle to tell. Mr. Taylor did not write plays for the few, but for the many; and at a time when the many were not the most instructed or of the quickest wits.

Generally the same common-sense adaptation of his own particular intellect to the needs of the large public characterised Tom Taylor as a writer upon Art. He wrote his criticism neither for the pedant nor for the exquisite; neither spent months upon disturbing the attribution of a doubtful picture of but secondary interest, nor finely spun a web of delicate writing and fragile conjecture for himself and three friends. He acquired wide knowledge of many things of art—not minute knowledge of one thing—his articles being really addressed to the public, written in the interest of the paper and its readers, and not directed at the attainment by himself of a post outside the profession of journalism. He did not devote himself to the glorification of distinguished names, with a keen perception of the utility of eulogy as a machine for compassing a social success. He sought out meritorious work on which no honours of publicity had yet been bestowed, and gave it cordial and painstaking recognition. His friendships and acquaintance with artists accustomed to be praised did not debar him from plainness of speech; he took eminent persons to task without fear or favour. He retained and developed wide sympathies in all matters of art, and so never drifted into the position of the mouthpiece of a clique—the ecstatic advocate or the heated opponent of the latest fashions in painting. As years proceeded, it naturally became difficult to Mr. Taylor to write on contemporary or on long-past art with especial freshness of view; but he wrote to the end with especial justice of appreciation. If some of us missed the one, and desired it, it was at least easy to recognise the presence of the other.

Tom Taylor's most individual work in the department of art-criticism did not happen to be done in the columns of the *Times*; at all events, not in recent years. It was the product of an earlier period, when he gave us, in considerable volume, his opinions on Sir Joshua Reynolds, and his estimate of a painter who had long been his friend—the elder Leslie. The essay on Leslie, prefixed to the *Autobiographical Recollections* of that now undervalued artist, is certainly a high example of criticism—instructive, temperate, and thoughtful. It had, in a particular measure, the sanity and balance which characterised the mind of the writer, and which permitted him during so many years to keep a place in literature and journalism which neither vigour of expression nor subtlety of fancy unaided by these could have enabled him to retain. The public is necessarily the loser by the premature removal of its most popular dramatist, a playwright of healthy instincts, and of a critic willing to be helpful and determined to be fair.

FREDERICK WEDMORE.

### ART SALES.

THE extensive Cruikshank sale held at Messrs. Sotheby's on Friday of last week did not on the whole seem to show an enhanced appreciation of the works of this remarkable artist, nor did it evince the presence of many fresh collectors of importance; the familiarly known amateurs and dealers constituting the major portion of the attendance in the sale-room. Doubtless a sale of original drawings by the artist—such a sale as that which occurred at Messrs. Christie's about a year ago—would have been more calculated to bring fresh purchasers into the field, and would have aroused greater public interest. But the sale of Friday week was, nevertheless, noteworthy, and chiefly because there fell under the hammer on that occasion several pieces which even the observation of Mr. G. W. Reid—whose great catalogue of Cruikshank's works is the standard authority—had failed to recognise as the production of the master. The prices realised by individual books were not large, nor, indeed, were those fetched by separate prints, whether caricatures or of a different order of art; but it must, of course, be remembered that the mass of George Cruikshank's work is so great that it is impossible for the many detached portions of it to possess the money value which would belong to the rarer portions of a less stupendous *œuvre*. Cruikshank worked actively for nearly seventy years, and when the student has dwelt upon the most important of his efforts, which are numerous, the name of the remainder is truly legion. Among the books illustrated by Cruikshank occurring in last week's sale we note the little one known as *The Diverting History of John Gilpin*, a choice copy of the rare first edition, published by Tilt in 1828, £1 10s.; Dickens's *Loving Ballads of Lord Bateman*—scarce—£1 2s.; Dickens's *Life of Grimaldi*, two volumes, 1838—a fine copy of the first edition—£5 (Sabine); *Sketches by Boz*, two volumes, uncut, the edition of 1837, £2 10s. (Sabine); *Oliver Twist*, the first edition, in three volumes, uncut and scarce—published during the progress of the novel in Bentley's *Miscellany*, and therefore containing some early and no doubt, likewise, some later impressions of the plates—£3; *Sketches by Boz*, the publisher's, Edward Chapman's, own copy of the first octavo edition, very scarce, £6 15s. (Sabine); *The Ingoldsby Legends*, edition of 1855, £1 10s. (Roach). Among the proofs, book-plates, &c., there was noticed *The Holiday Grammar*, a complete set, mounted, with descriptive letterpress—a rare work—£3 3s.; and *The Existence of Ghosts*, a complete set—being the first time that impressions of these cuts had been offered for sale—£1 7s. Of the caricatures, the most noticeable seem to have been *Landing the Treasures, or Results of the Polar Expedition*—mentioned in the sale catalogue as one of the best of the artist's caricatures; *Grilling the Old Sinner on his own Gridiron*—a very fine copy of one of the rarest of the caricatures—£1; *Stops*, a most witty invention, £1 7s.; *Journey to Brighton*, £1 3s.; *Cobbett at Court, or St. James's in a Bustle*, a broadside with verses, excessively scarce, and the earliest caricature bearing the artist's full signature, £1 8s. (Bruton); *Put it down to the Bill*—a broadside not in Mr. Reid's catalogue—£1 7s. (Walford); *The Life of a Midshipman*, a very fine original set, issued by Humphrey in 1821, and excessively scarce in that early state, £2 12s. (Mitchell); *Donkey Racing*, the spirited work of George Cruikshank when a child of about ten years old, £1 10s. (White). Finally, there was offered for sale an important and highly expressive coloured drawing of *Sikes attempting to drown his Dog*, signed "October 14th, 1873, in my eighty-second year." "The landscape," it was recorded in writing affixed to the drawing,

"represents the old Pentonville Fields, north of London." For this work, £9 was the highest bid. There exists one other drawing by Cruikshank of the same subject, which was offered for sale at Messrs. Christie's last year, when it fetched between twenty and thirty pounds, among a number of other designs in sepia and water-colour which had collected an assembly interested in that phase of the talent of Cruikshank.

ON Thursday in last week Messrs. Sotheby, Wilkinson and Hodge sold under the hammer a large but somewhat indifferent collection of the etchings of Rembrandt. It was stated with truth that some had been derived from the Cambridge University, Danby Seymour, and Howard collections; but the prints from these collections were but few out of the many that appeared, and so large a collection of Rembrandts, undoubtedly genuine, yet of generally quite second-rate quality, had not been seen for a considerable time. We note only the prices of the more important lots which are worthy of record. *The Presentation*, "in Rembrandt's dark manner," a good impression with burr, £26 10s. (Noseda). *Jesus found by his Parents in their Journey to Jerusalem*, brilliant and full of burr, £15 10s. (Noseda); this print came from the Cambridge collection, at the sale of which it had fetched £16 10s. *Our Lord before Pilate*—a good impression of the third state—£20 (Danlos); *The Ecce Homo*, £8 (Danlos); *St. Jerome sitting before the Trunk of an Old Tree*, £12 (Lanser); *St. Jerome, unfinished*—an impression which had been included in the cabinet of that eminent eighteenth-century collector, John Barnard, £36 (Danlos); *Youth surprised by Death*, £8 8s. (Fawcett); *The Spanish Gipsy*, from the Danby Seymour collection, £20 (Thibaudeau); the same impression of this rare print had, on the occasion of its last falling under the hammer, reached the sum of £28 7s. *A Woman sitting before a Dutch Stove*, a rather late state and on thin India paper, but an effective impression, £10 (Lanser); it came from the Cambridge collection, at the sale of which it had realised the same price. *A Woman preparing to dress after Bathing*, a rich impression on thick Japanese paper, £15 (Wilson); the same impression had been sold for £12 12s. in the Cambridge collection. *The Woman with the Arrow*, an impression from the Danby Seymour collection, £20 10s. (Noseda); it had fetched within a few shillings of the same price when last offered at an auction. *A Village with a Square Tower*, arched, £12 15s. (Davidson). *A Landscape with a Vista*, from the Cambridge collection, £26 10s. (Noseda); at the Cambridge sale the impression had fetched £22. *A Cottage with White Pales*, an impression perhaps somewhat wanting in brightness, £20 10s.; *Ephraim Bonus*, not a very fine impression of this masterpiece of etched portraiture, £39 10s. (Lanser); *The Burgomaster Six*, an impression to which certainly no greater praise can be given, £20 (Danlos). Among the portraits of women we note a dull impression of the portrait of *An Old Woman looking to the Right*—now known to the collector as the *Mère de Rembrandt au Voile noir*—£5 (Danlos), and *A Woman in a Large Hood*, a very slight but marvellously expressive etching, £6 6s. (Danlos); the impression had appeared at the Cambridge sale, where it had been knocked down for £4 to its late possessor. It is a little work of great charm and value, and recent criticism has seen in it a portrait sketch of Saskia, the first wife of Rembrandt, in the period of her decay, and has styled it in consequence *La Femme de Rembrandt, malade*.

YESTERDAY Messrs. Christie, Manson and Woods were engaged in selling some drawings by Blake and by Rowlandson and other possessions of the late Mr. George Smith, of Paddockhurst, Crawley, and also a large and important



series of prints from the *Liber Studiorum* of Turner, forming part of "a different property." We shall next week publish the more considerable of the prices attained by these works.

#### NOTES ON ART AND ARCHAEOLOGY.

THERE is likely, it appears, to be some active movement almost immediately at the British Museum, which will affect various departments, artistic and scientific. The White bequest is the cause of this movement, which is thus referred to in the Report:—

"In consequence of coming into possession of a considerable sum of money accruing under the will of the late Mr. William White, barrister-at-law, of Bedford Square, who died in the year 1823, the Trustees have had it in their power to consider plans for adding to the museum building. These will include a substantial addition to the south-eastern side of the Museum and an extension of the gallery for Greek sculpture. The latter work will be at once proceeded with."

To the information afforded in a daily contemporary on Wednesday, we are enabled to add some details which we think will still prove of interest. The zoological department of the British Museum, under the charge of Dr. Günther, will, in the natural course of things, shortly be moved to South Kensington, where quarters are being or are about to be, prepared for it. Meanwhile, it has been, we believe, suggested, with a view to the particular extensions in the department of Greek antiquities immediately contemplated by the Trustees, to transfer Dr. Günther and his working staff to another part of the building, and it appears that a similar suggestion has been made with regard to the accessories and private business apartments attached to the Print Room, and a part of the collection of prints and drawings now contained in the private apartments and corridor. Should such a scheme be carried out, there would be—not to speak of the inconvenience of two moves for Dr. Günther and his *entourage*—the disadvantage arising from a displacement of much that has long been settled in the department of prints. What compensating advantages there may be of course remains to be seen; but the present would certainly appear to be a fitting time, if anything is done with the Print Room at all, for the provision for it of suitable permanent quarters. Its present quarters have indeed long been known, or surmised, to be temporary. About a quarter-of-a-century ago an understanding appears to have been come to that if Mr. Carpenter, the then custodian of the prints, would give up to the objects of Mr. Layard's excavations the galleries now known as the Assyrian galleries, other provision should be made for the growing department of which Mr. Carpenter had charge. During Sir Anthony Panizzi's term of office at the Museum things went so far in the direction pointed at by this understanding that a plan was actually made for the erection of print and exhibition rooms—the whole department to be complete in itself—in the space against Montagu Street, known to officials as the "Principal Librarian's Garden." This is probably the scheme referred to in the Report as that of "a substantial addition to the south-eastern side of the Museum." Whatever there may be to urge on the other side of the question—and, doubtless, there may be much to urge—we cannot but express, in the interests of the Print Room, a desire that this permanent and no merely temporary accommodation may be provided for its continually increasing treasures with all proper promptitude.

MESSRS. DOWDESWELL AND DOWDESWELLS, who have opened a tasteful little gallery of Fine Art almost close to the Grosvenor Library

and Restaurant, have there on view, at the present moment, in addition to many works of art for sale, the remarkable masterpiece of Mr. Herkomer, *The Last Muster*. Seen at the Royal Academy some three years ago, *The Last Muster* of Mr. Herkomer is assuredly a picture which it is a pleasure to meet with again; it is but seldom that what may be called the pathetic, yet not the sentimental, side of military life and character is painted with so much force and understanding. Nature has here been the model, though it required a great experience of art to enable the painter to profit so greatly by the material she offered. *The Last Muster* has been very effectively engraved.

DR. JORDAN, Director of the National Gallery of Berlin, is making preparations for an exhibition of the works of E. F. Lessing, whose death we announced a few weeks ago. By the special command of the Grand Duke of Baden, all the pictures of the great painter which adorn the Gallery of Karlsruhe, as well as those painted by Lessing during his residence in the capital of Baden, will be sent to Berlin. As Dr. Jordan has also at his disposal all the pictures, sketches, &c., which Lessing left behind him, the exhibition, which is to be held in the month of September, will convey an excellent idea of Lessing's genius.

A SOCIETY for the conservation of historic monuments has been formed in Switzerland, of which the president is M. Th. de Saussure, Director of the Rath Museum at Geneva. It is to be hoped that the examples set by England, France, and Switzerland will be followed by Germany, Italy, Belgium, and other countries, where the deplorable effects of restoration are only too evident.

A RECENT addition to the da Vinci literature has been made by Herr Carl Brun, who has contributed an admirable life of Leonardo to Dr. Dohme's *Kunst und Künstler* series. In the same volume is a biography of Luini, also by Herr Brun. The work is illustrated with wood engravings.

THE "Cercle des Beaux-Arts" of Geneva is planning an exhibition of Swiss works of art in London. A committee of Genevan painters and sculptors, with a few art manufacturers, has drawn up the statutes of the project, which are published in the *Journal de Genève*. The first exhibition of original Swiss paintings in oil and water-colour, engravings, sculpture, and ceramic works is to be opened in February 1881, and to remain open for four months. If the scheme proves successful it will be repeated annually. Among the signatures to the document is that of the well-known sculptor of the figures on the Brunswick monument. The expenses, which will be considerable, are to be met by the formation of a joint-stock company, in which every exhibitor must take at least half a share—fifty francs. After deduction for a reserve fund, the profits will be divided between shareholders and exhibitors.

THE Great Council of Graubünden has resolved to erect two memorials of the foundation of the Rhaetian Confederation, one at Vazerol, in the district of Albula, and the other at Chur, the venerable capital of the Roman Rhaetia. At Vazerol, where the deputies of the *Grauen Bünde* (the knights, the clergy, and the country folk) in the year 1471 founded the Confederation of the Three Leagues of Upper Rhaetia, an erratic block will be engraved with an inscription commemorating the event. An obelisk is to be erected in Chur. The debates in the Grand Council have revived former literary and critical controversy as to the origin of the Vazerol League between Rector Bott and Prof. Plazid Plattner. The former has a final pamphlet on the subject nearly ready for publication.

THE Russian Government proposes to found an archaeological institute in Greece. Meanwhile, it has sent Prof. Sokolow and MM. Ernst and Latyschew on a mission to Athens, the first-named for four months and the two latter for two years.

AN innovation in artistic matters has been decided upon by the Royal Academy of Arts in Berlin. The senate of this institution have resolved to publish, besides the ordinary catalogue, another furnished with woodcuts which are to represent the most important of the pictures exhibited. The Berlin artists have been called upon to prepare in time small *clichés* of their respective pictures. The new catalogue will thus be not only a pretty *souvenir* of the exhibition, but will also furnish valuable historical materials for the following exhibitions.

WE have received the second edition of *Luxurious Bathing*, a sketch by Mr. Andrew Tuer (Field and Tuer, Ye Leadenhale Presse). The first edition, which was illustrated with agreeable etchings by Mr. Sutton Sharpe, was reviewed in these columns last year. The second is in small form, not in folio form like the first, and in the place of Mr. Sutton Sharpe, whose etchings were probably too large for the new issue, we have eight designs in *aqua fortis* by Mr. Tristram Ellis, a young artist whose curious portrait of Mrs. Haweis and her child was among the distinctly oddest things shown at one of the exhibitions of the Grosvenor Gallery, but who has since done more sane and substantial work, in which the presence of the nineteenth century, with its requirements of mature art, is frankly recognised. Mr. Tuer will pardon us for not returning at any length to the discussion of his views on the tub, which are as wholesome as ever, and expressed with lucidity and enthusiasm. He is very great upon "the soap bath." What is new, and therefore particularly noticeable, in the present issue is the get-up, which is quaint, solid, and agreeable—paper, print and binding being all excellent and all peculiar—and the eight etchings of Mr. Tristram Ellis, some of which are very pretty. "A Water Gate at Bruges" is weak in the foreground; "Taking the Plunge" is very suggestive; and "A Hot Afternoon" shows two little maidens disporting themselves by a sylvan river, and under the light shade of a Japanese umbrella. A dainty and distinguishable book, without a doubt.

THE eighth number of the *American Art Review* opens with a very well written article by W. H. Bishop on the interesting painter, Elihu Vedder. Although Mr. Vedder has been a resident in Europe for almost half his life, he is not as well known in England as he should be, if Mr. Bishop's account of him and the illustrations given from his works are to be trusted. A strongly imaginative painter, who is at the same time well trained in the French classical traditions, is a rarity, and ought to be taken note of when found. If none of our readers have ever seen a sea-serpent they can see one, as real as a rattlesnake, in the etching which fronts the number; and another page gives us a woodcut of the Phorides, the three gray maidens, whose one eye Perseus stole, with their hair waving snake-like, and their draperies tossed by the wind of the sea. Mr. Vedder is reported to be not strong as a colourist; but as a draughtsman and as a poetical painter he is very considerable. There is not much else of mark in the number, except an etching "in the Japanese taste" by Alfred Brennan, a young painter, which is rather promising than successful.

## THE STAGE.

IN matters theatrical the season is approaching the beginning of the end. *As You Like It*—the most unexpectedly successful of recent revivals—is performed no longer at "the Lane." To-night Mdme. Modjeska appears for the last time at the Court Theatre in *Heartsease*. The French plays—shorn already of the attraction of Mdme. Chaumont—cease to be performed at the Gaiety, and we are within a fortnight of the close of the season at the Lyceum. After the end of the month only the most robust of recent pieces will continue to live. *The Pirates of Penzance* will no doubt be retained in the play-bill of the Opéra Comique. *The Upper Crust* and *Hester's Mystery* ensure audiences to the Folly. As to *Madame Favart* at the Strand, and *Les Cloches de Corneville*, wherever it may be performed—these are pieces which are not so much for a day as for all time. They have the permanence—among London exhibitions—of Mdme. Tussaud's and of the Tower.

FOR Mr. Irving's benefit on the 31st of July a "fetching" programme is put forth. *Charles the First* will be played by Mr. Irving and Miss Terry, while Mr. Irving's friend, Mr. Sims Reeves, will sing a song, and Mrs. Bancroft will give a reading. Everyone knows what Mr. Irving's performance is in *Charles the First* and what is the attraction of Mr. Reeves's song, but Mrs. Bancroft's readings, which are understood to be peculiarly piquant and affecting, have hitherto been pretty much confined to the hotel in the Engadine at which that most admirable of English comedians is wont to rest from her London labours.

THE new production of the week is that at New Sadler's Wells, from which *The Midsummer Night's Dream*, after a distinct and well-deserved succès d'estime, has been promptly withdrawn as too delicate fare for the denizens of Clerkenwell and of the New River. By common consent the new piece at Sadler's Wells is allowed to be of no very high order, but, by common consent also, Mr. Knight, the principal actor in it, is admitted to be a comedian of unusual skill and of bright natural gifts. The piece is called *Otto, a German*, and it purports to give "a graphic picture of the life and trials of a young German emigrant in the United States." This may be a somewhat interesting theme to Germans, or even to Americans, but it is not of a nature to make a very deep appeal to English audiences, and at Sadler's Wells on Monday night only the acting saved it from failure. A transparent villain, one Caspar Becks, plays a more important part in the comedy than the transparent character of his villany would seem to justify. He knows a secret of the early life of a now wealthy and prosperous brewer, with whom the drama is concerned, and seeks to make capital out of his knowledge. Otto, the honest young German, is instrumental in preventing him from working that mischief which would otherwise be wrought. Otto himself proves to have had a passive share in the discreditable secret, for he is the young man whom the brewer has wronged. Amends is made by his marriage with the brewer's daughter—an alliance which must be peculiarly wise, since it is an alliance at once of love and of *haute convenance*. The play does not seriously ask for further or more laboured analysis. It is saved by the accomplishments of Mr. Knight. He is not only a student of character, but an eccentric musician whose performances are of a telling sort. The graver fortunes of the characters cannot be followed with any profound interest, but the vivacious performance of Mr. Knight makes people laugh, in the right place to begin with, and then in the wrong—only it cannot be in the wrong place at all, since

laughter is the end of the comedy. The performance of this distinctly foreign piece—with its German-American humours—will not be continued, it is said, at New Sadler's Wells after the close of the month.

MR. JOHN S. CLARKE, who was for a long time the lessee of the Haymarket Theatre, will manage and perhaps occupy it during the vacation absence of the regular company, which is soon to begin. Mr. Booth, the tragedian, who is now in town, will, it is stated by a contemporary, in all probability appear at this theatre during the period of Mr. Clarke's tenancy.

EVERY playgoer has seen *Box and Cox*, and every playgoer who has attained middle-age has seen it often, and owes something to its writer, Mr. Maddison Morton, who has fallen on evil days. A benefit performance is being organised on his account, when, in addition to the appearance of many popular actors of the day, Mrs. Keeley will come out of her retirement. We cannot hope often again to see this genial comedian.

MR. JOSEPH HATTON lately gave a reading at the Steinway Hall which has already been given with success in the provinces, and which, during the autumn, Mr. Hatton purposes to repeat in New York. *The Queen of Bohemia*—the work of the novelist selected for his reading—is probably the best adapted of all its author's works for a quasi-dramatic rendering such as Mr. Hatton gives it with great skill; and, moreover, in the arrangement of its episodes for platform representation, the author has had the advantage of the collaboration of Mr. Albery. The audience at the Steinway Hall was a typical "first-night" audience, and was evidently impressed by Mr. Hatton's skill as a reader. His performance, if we may venture to call it so, evinces comic force; it is agreeable in the level passages, and stirring and dramatic in the more exciting. The readings—should Mr. Hatton care to continue them—may well become a popular feature in the list of public entertainments.

### TERMS OF SUBSCRIPTION TO THE ACADEMY.

(PAYABLE IN ADVANCE.)

	YEARLY.	HALF-YEARLY.	QUARTERLY.
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